# *Filipiniana*

**A Philippine Independence Centennial Celebration of the beautiful dances and music of the Philippines**

**proudly presented by the**

## SAMAHAN
## FILIPINO AMERICAN PERFORMING ARTS & EDUCATION CENTER

**AUGUST 21 & 22, 1998**
**Lyceum Theater, Horton Plaza, San Diego**
**Fri., Aug. 21, 8:00 P.M. & Sat., Aug.22, 2:00 & 8:00 P.M.**
**Admission Tickets: $8, $10, $15**
**Free Tickets Sat. 2:00 P.M. for elementary school children accompanied by paying adult.**
**Parking at Horton is free at presentation of ticket stub.**

This program is funded in part by the City of San Diego through a program of the Commission for Arts and Culture and the California Arts Council.

# FILIPINIANA

**A Philippine Independence Centennial Celebration of the beautiful dances and music of the Philippines**

**proudly presented by the**

SAMAHAN
FILIPINO AMERICAN PERFORMING ARTS
& EDUCATION CENTER

**AUGUST 21 & 22, 1998**
**Lyceum Theater, Horton Plaza, San Diego**
**Fri., Aug. 21, 8:00 P.M. & Sat., Aug.22, 2:00 & 8:00 P.M.**
**Admission Tickets: $8, $10, $15**
**Free Tickets Sat. 2:00 P.M. for elementary school children accompanied by paying adult.**
**Parking at Horton is free at presentation of ticket stub.**
**For more information call: (619) 444-7528**

This program is funded in part by the City of San Diego through a program of the Commission for Arts and Culture and the California Arts Council.

# WELCOME TO SAMAHAN'S GALA PERFORMANCE

*Gala means 'festival.' This performance is a festival of dance and music of the Philippines. Thank you for coming and letting us share our culture with you.*

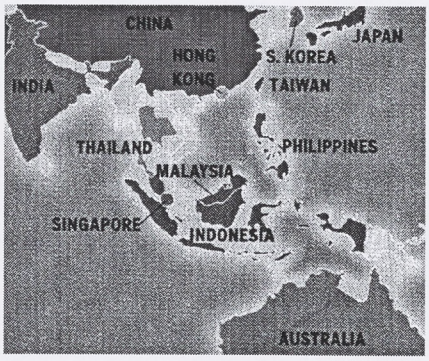
*The Philippines is a country of 7,000 islands. It lies off the coast of Southeast Asia. Its dances and music reflect the various influences of the people who passed, paused and settled in various regions of the Islands throughout its history.*

*The early Malayan settlers intermixed with later groups including those from the Asian mainland. Traders from the Arab countries brought their unique culture and Islamic religion. The arrival of colonial Spain during the 16th century brought Spanish customs, dance, music and Christianity.*

*Philippine traditional dance and music is the result of the all these influences.*

*These dancers are wearing the costumes from the northern mountains of the Isalnds. These dances return the Philippines to its original tribal roots.*

*Color the costumes in bright colors like red and yellow.*



# WELCOME TO SAMAHAN'S GALA PERFORMANCE

*Gala means 'festival.' This performance is a festival of dance and music of the Philippines. Thank you for coming and letting us share our culture with you.*

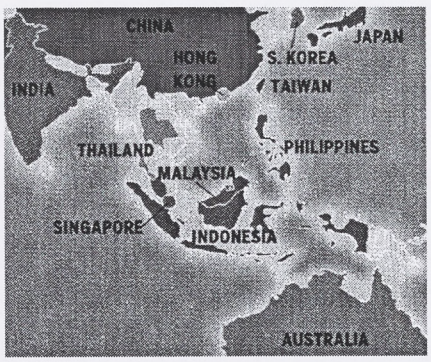
*The Philippines is a country of 7,000 islands. It lies off the coast of Southeast Asia. Its dances and music reflect the various influences of the people who passed, paused and settled in various regions of the Islands throughout its history.*

*The early Malayan settlers intermixed with later groups including those from the Asian mainland. Traders from the Arab countries brought their unique culture and Islamic religion. The arrival of colonial Spain during the 16th century brought Spanish customs, dance, music and Christianity.*

*Philippine traditional dance and music is the result of the all these influences.*

*These dancers are wearing the costumes from the northern mountains of the Isalnds. These dances return the Philippines to its original tribal roots.*

*Color the costumes in bright colors like red and yellow.*



# WELCOME TO SAMAHAN'S GALA PERFORMANCE

*Gala means 'festival.' This performance is a festival of dance and music of the Philippines. Thank you for coming and letting us share our culture with you.*

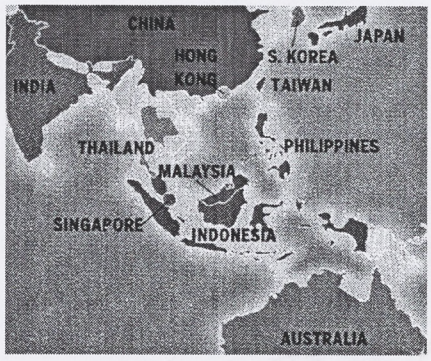
*The Philippines is a country of 7,000 islands. It lies off the coast of Southeast Asia. Its dances and music reflect the various influences of the people who passed, paused and settled in various regions of the Islands throughout its history.*

*The early Malayan settlers intermixed with later groups including those from the Asian mainland. Traders from the Arab countries brought their unique culture and Islamic religion. The arrival of colonial Spain during the 16th century brought Spanish customs, dance, music and Christianity.*

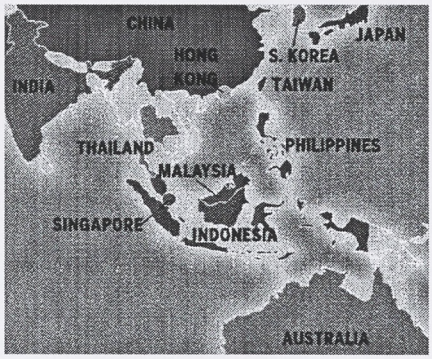
*Philippine traditional dance and music is the result of the all these influences.*

*These dancers are wearing the costumes from the northern mountains of the Isalnds. These dances return the Philippines to its original tribal roots.*

*Color the costumes in bright colors like red and yellow.*



# WELCOME TO SAMAHAN'S GALA PERFORMANCE



*Gala means 'festival.' This performance is a festival of dance and music of the Philippines. Thank you for coming and letting us share our culture with you.*

*The Philippines is a country of 7,000 islands. It lies off the coast of Southeast Asia. Its dances and music reflect the various influences of the people who passed, paused and settled in various regions of the Islands throughout its history.*

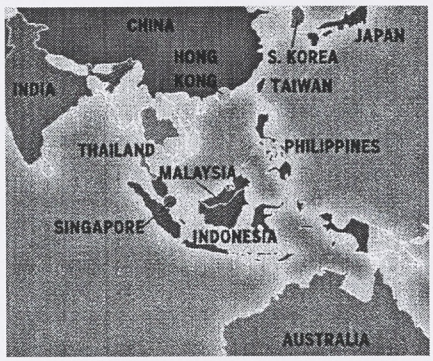
*The early Malayan settlers intermixed with later groups including those from the Asian mainland. Traders from the Arab countries brought their unique culture and Islamic religion. The arrival of colonial Spain during the 16th century brought Spanish customs, dance, music and Christianity.*

*Philippine traditional dance and music is the result of the all these influences.*

*This dancer is wearing the costume from the southern part of the Philippines. These dances show the Islamic or Muslim influence.*

*Color the costume in bright colors like turquoise and hot pink.*

# WELCOME TO SAMAHAN'S GALA PERFORMANCE



*Gala means 'festival.' This performance is a festival of dance and music of the Philippines. Thank you for coming and letting us share our culture with you.*

*The Philippines is a country of 7,000 islands. It lies off the coast of Southeast Asia. Its dances and music reflect the various influences of the people who passed, paused and settled in various regions of the Islands throughout its history.*

*The early Malayan settlers intermixed with later groups including those from the Asian mainland. Traders from the Arab countries brought their unique culture and Islamic religion. The arrival of colonial Spain during the 16th century brought Spanish customs, dance, music and Christianity.*

*Philippine traditional dance and music is the result of the all these influences.*

*This dancer is wearing the costume from the southern part of the Philippines. These dances show the Islamic or Muslim influence.*

*Color the costume in bright colors like turquoise and hot pink.*

VISA
7 19 '98

IF YOU WANT
TO
FIGHT
JOIN THE MARINES
7 19 '98

IF YOU WANT
To
FIGHT
JOIN THE MARINES
7 19 '98

10 18 '98

10 18 '98

VISA
7 19 98

VISA
7 19 '98

VISA
7 19 98

7 19 '98

## Samahan Dancers Perform on June 6

*Samahan Philippine Dance Company dancers pose in costume for "Singkil." George Ragaza's new choreography features three princesses at the Educational Cultural Complex on June 6 at 7:30 p.m. Dancers from left are: Jennifer Viray, Ruby Chiong, Michelle Camaya, Nichi Ellorin, JD Lynn Chiong and Kelly Guzman*

"I Survive
Ulysses Do
VESPERS
I Survived
lysses Dove's
ESPERS!"

UROP Grant Summary

Etude Ensemble, UCI
Artistic Director/ Faculty Advisor: Donald McKayle
Project: International Association of Blacks in Dance 11th Anniversary Conference, Durham, North Carolina, January 22-26, 1998

## Rediscovering the Meaning of Dance

The International Association of Blacks in Dance was created to bring together artists from around the world to address issues concerning dance of people of African origin and ancestry. Creating this forum has opened a world of opportunities to dancers, choreographers, administrators, educators, and companies. Its visibility has gained credibility throughout the country as a vital force in black dance.

The main purpose of the Association is "to preserve and promote dance by people of African ancestry or origin, and to assist and increase opportunities for artists in networking, funding, performance, education, audience development, philosophical dialogue, touring, and advocacy." Obviously, the conference is not limited to artists of African descent. It is open to all artists who wish to honor and gain a better appreciation of African Americans who have contributed their time, love and talent to the world of dance. The founder of the Association, Chuck Davis, proudly says that the "only time you look down upon another is to help that person up. This will create peace, love, and respect for all who enter these doors." To many of the participants, this is the underlying purpose of the conference.

UCI is lucky enough to have one of these African American dance legends as a resident professor. As a legendary choreographer and current dynamic force in all forms of dance, Donald McKayle works to promote performance and educational opportunities for young dancers at UCI and throughout the world. He is an active member of the Association Committee and an honored guest at the annual conferences.

As members of the UCI Etude Ensemble, a pre-professional touring group created by Donald McKayle, we are given the opportunity to study and perform the renowned choreographic works of Donald McKayle from as far back as 1951. These works are performed throughout the country by various professional dance companies and performing groups. No matter what level of dancer Donald McKayle is teaching, he does not just show the steps. Each of his works has a story or meaning connected to it that

must be deeply understood and internalized in order to fully perform the piece. Mr. McKayle challenges his students to be not only dynamic performers, but also historians. This gives the dancer an emotional and physical connection, which can then be used to personalize the movement and performance style.

Donald McKayle is considered by his peers to be one of the greatest pioneers of modern dance. He paved the way for many of the performers and choreographers of today. However, Donald McKayle "is still keeping up!" as an old friend said as she watched his newest work "Delicious Obsession/Sweet Bondage" at the conference in Durham. This new work, premiered by the Etude Ensemble at the 11th annual conference in Durham, focused on the joy of human interaction. It combined various modern, African and Indian dance styles from many of his previous works into a culmination of movement and emotion. Thus, in addition to studying legendary works of the past, members of the Ensemble are also given the opportunity to be a part of Donald McKayle's soulful and creative choreographic process in the active formation of history. This is an amazing opportunity, especially at the undergraduate level, that will help shape our connection and commitment to dance as an art form and mode of expression. Overall, being a part of the Etude Ensemble inspires young dancers to always be active creators, historians, and artists.

As a guest company of Donald McKayle, the Etude Ensemble was treated with respect and admiration at the 11th Annual International Association of Blacks in Dance Conference in Durham, North Carolina. The conference consisted of two days of technique and music classes from various forms of dance and cultural music including African Swing, Ghanaian drumming, West African dance, Dunham Technique, and African Hip Hop. There were also lectures offered throughout the weekend on such topics as "Incorporating Arts in the Community," "Starting Your Own Dance Company," "Spiritual, Creative, and Holistic Techniques," and "Injury Prevention." Each student was given the opportunity to choose those classes or lectures that he or she felt would be the most beneficial or inspirational. In addition to the optional lectures, there were also two keynote speakers who focused on the importance of the "soul" in dance. Their personal stories, experiences, and words of wisdom jarred the emotions and self-perception of each of the Ensemble members. Through the teachings of such legendary performers, choreographers, artists and scholars, the spirit of dance within all of the Ensemble members was strengthened and energized.

At Donald McKayle's request, the Ensemble was also given the opportunity to perform in the Professional Showcase at the Carolina Theater on Friday night of the Conference. The Ensemble performed with such dance companies as Lula Washington

Dance Theater, Cleo Parker Robenson Dance Ensemble, Ballethnic Dance Company, and Muntu Dance Theater of Chicago. It was an honor to be a part of such a dynamic concert. This experience allowed us to interact with professional company members as fellow dancers. This not only gave those Ensemble members who are interested in moving onto a professional company a chance to observe the backstage workings of a company, but it was also an opportunity to ask these professional dancers about their professional dance experience. The Ensemble was able to attend an additional professional performance at Duke University on Saturday night. As audience members, we were able to fully experience the power, strength, and dedication inherent in the companies that performed. Again, the variety of the performance which showcased such companies as Dallas Black Dance Theater, Philadanco, African American Dance Ensemble, and Bre Dance Theater, exposed us to the unique company styles that are present in the dance world. The performances especially inspired all Ensemble members to continue to commit to the intense practice and study of dance for personal enhancement, and to also bring the life and excitement of exceptional dancing back to UCI.

One of the most important results of this conference was the sense of community that was developed among the Ensemble members. One of the three male Ensemble members, Richard Elszy, said, "Dance is not my life. It is the relationships that I have formed through my life as a dancer that affect me most. This weekend I built relationships with the other members that I will have forever." Away from the demanding school, work and rehearsal schedules that are a part of our daily routine as university students, each Ensemble member was able to intensely focus not only on relationships with the other Ensemble members, but also on the relationship to dance as a whole.

Simply being in the presence of such powerful and enthusiastic dancers, performers, choreographers, teachers, and scholars enlightened each of the Ensemble members as dancers and as people. Following are personal quotes from some of the Etude Ensemble members regarding their feelings and experiences at the conference:

"Besides the dancing, performing and learning, this trip was most of all spiritual for me."
-Albert Jones, 3rd year

"I felt a sense of real community and family...I felt I was included, beyond racial boundaries."
- Kim Haddock, 4th year (graduating)

"I have learned to love each of the Ensemble members for who they are and not how they dance."
-Richard Elszy, 2nd year

"This was not about dance - this was about becoming a whole person who is complete and truthful in their vision of self. It just so happens that dance is the road we all have chosen (or that was chosen for us) to find this."
-Meadow Leyes, 2nd year

"The beautiful communal feeling that was shared between those who came to celebrate dance was so great to be around. The respect that was given to the members - especially the wise mentors - made me want to enrich my life so that I will also become as powerful with my thoughts, confidence, and capabilities. I was inspired to dance and create for the right reasons - for spiritual connection, for the love of kinesthetic expression, and for the continuance of our innate need to be a part of the universal dance of life."
- Maya Culbertson, transfer (graduating)

"Dance is not defined by what we see, but by what we feel."
- Audrey Prentice, 4th year (graduating)

"I think I began to narrow my goals in dance. But having seen more of what is out there has inspired me in more ways than I ever expected."
- Gabrielle Erend, 4th year (graduating)

"I will bring with me all of the strength that I have gained form this journey to help others find themselves through artistic movement. It is a gift in itself to be a part of a performing group that encompasses people with a passion to dance!"
- Michelle Camaya, 2nd year

"I realized that no matter what our individual lives are like outside the dance studio, we all share one special and unique gift - the ability to express ourselves through movement. This not only connects us to each other, but also to an entire community of artists of many shapes, beliefs, and colors."
- Amber Bosin, 4th year

page 3



Congratulation TO SAMAHAN etc.

~~We're proud of you Michelle~~

FELICE CUSTOM TAILORING
7580 Fay Ave., Ste. 302
La Jolla, CA 92037

619-454-8205

BILL HOWE PLUMBING, INC.
1-800-245-5469
1-800-BILL HOWE
619-286-6348

http://www.billhow.com

- Plumbing Repairs
- Sewer & Drain Cleaning
- **24 Hours Service 7 Days**
- Reasonable Rates
- Residential
- Commercial
- New Construction

MICHELLE AGUILAR CAMAYA

# Congratulations Samahan!

Felice Custom Tailoring
7580 Fay Ave., Ste. 302
La Jolla, CA 92037

619-454-8205

MICHELLE AGUILAR CAMAYA

Bill Howe Plumbing, Inc.
1-800-245-5469
1-800-BILL HOWE
619-286-6348

http://www.billhow.com

- Plumbing Repairs
- Sewer & Drain Cleaning
- 24 Hours Service 7 Days
- Reasonable Rates
- Residential
- Commercial
- New Construction

# Congratulations Samahan!

MICHELLE AGUILAR CAMAYA

Felice Custom Tailoring
7580 Fay Ave., Ste. 302
La Jolla, CA 92037

619-454-8205

Bill Howe Plumbing, Inc.
1-800-245-5469
1-800-BILL HOWE
619-286-6348

http://www.billhow.com

- Plumbing Repairs
- Sewer & Drain Cleaning
- 24 Hours Service 7 Days
- Reasonable Rates
- Residential
- Commercial
- New Construction

Congratulations to Samahan etc.!

PAGE 1

From

VI AGUILAR

JOJO AGUILAR CAMAYA

JAY AGUILAR CAMAYA

MICHELLE AGUILAR CAMAYA

Plus all the mamas

# SAMAHAN

## FIILIPINO AMERICAN PERFORMING ARTS AND EDUCATION CENTER

1442 Hillsmont Dr., El Cajon, California 92020

Founded in 1974 to preserve and develop Philippine Dance and Music, t**he SAMAHAN Filipino American Performing Arts and Education Center** (formerly Samahan Philippine Dance Company) opportunities to participate in traditional Philippine Performing Arts including Folk Dances, Rondalla and Kulintang Music, and Polynesian Dance.. Future offerings will include classes in Contemporary Modern Dance, Choreography and Jazz Dance.

**PERFORMANCES**: SAMAHAN produces two theater performances annually, the **Philippine Cultural Arts Festival i**n Balboa Park featuring the **Santacruzan** in the month of May, small programs in libraries in San Diego County, educational programs in schools and Rondalla performances. A number of free programs for seniors, children, the disabled, hospitals, multi-cultural programs and festivals are available on a first come first served basis.

**CLASSES AND WORKSHOPS:** Classes in Philippine Folk Dance are offered on Sundays f at 1090, Ste. 13, 3rd Ave., Chula Vista. Workshops are also available. The Dance Company and Rondalla will perform for a fee at weddings, meetings and parties on Saturdays. Bookings in Southern California, outside San Diego County may be negotiated individually. For more information about the above please call: (619) 444-7528.

The programs of Samahan are partly funded by the City of San Diego through a program of the Commission of Arts andCulture, the San Diego Enhancement Program and the California Arts Council.

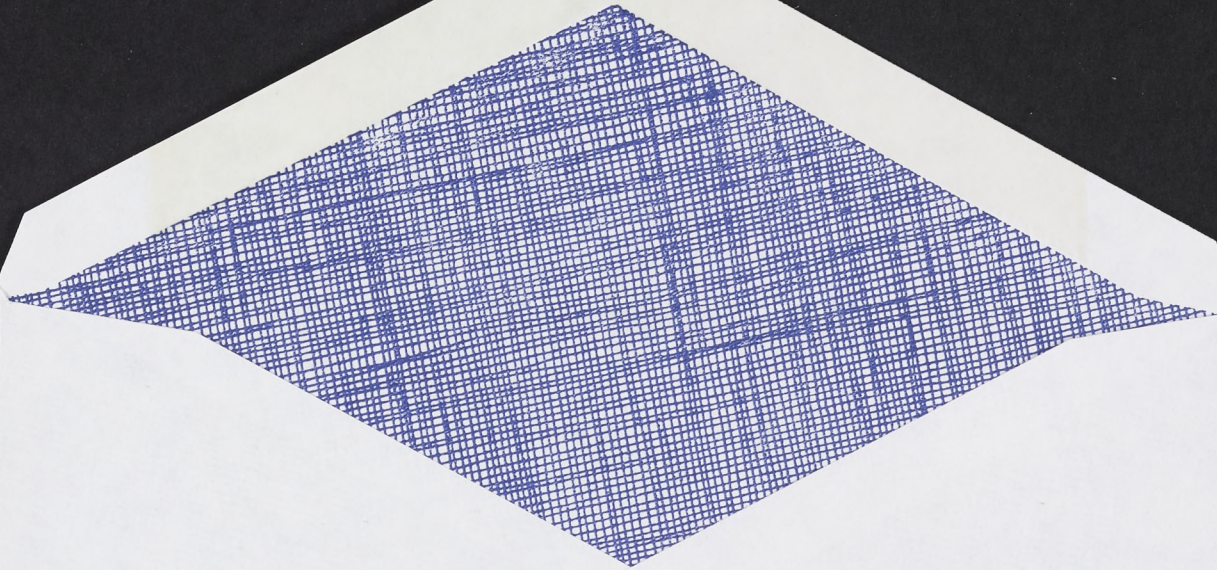
**Lolita D. Carter Ph.D.**
Director, Dance Teacher
Choreographer

**Ruby B. Chiong B.S.**
Artistic Director, Choreographer
Dance Teacher

**Juanita F. Caccam Ph.D.**
Music Coordinator

Please black out kelly
(the girl behind)
(michelle)
Thanks

Vy



Page 1

# Congratulations Samahan

To our dear Michelle,

All our love

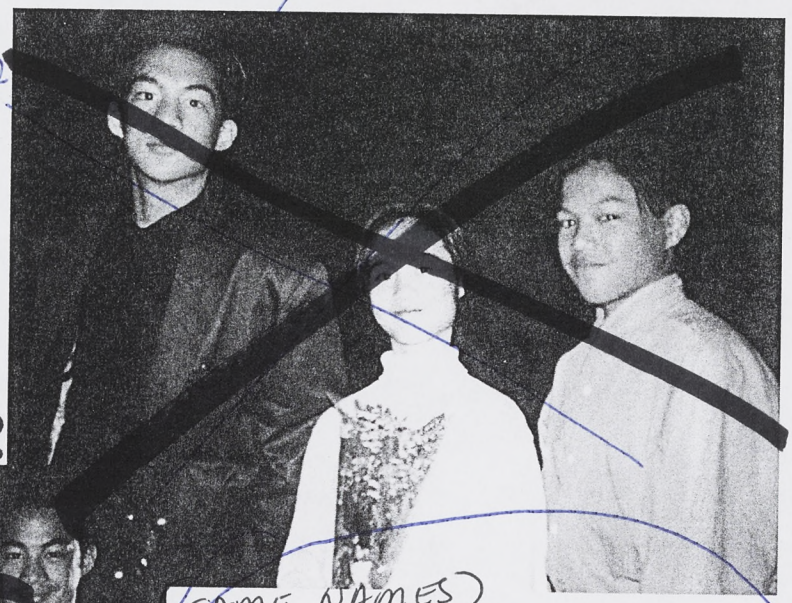
and support...

then,

now,

and in the future.

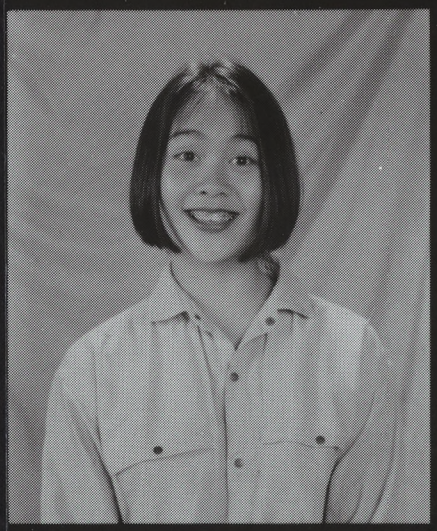
From
Mom
VI
Joja
JOP
and
JAY
Jay
T Michelle



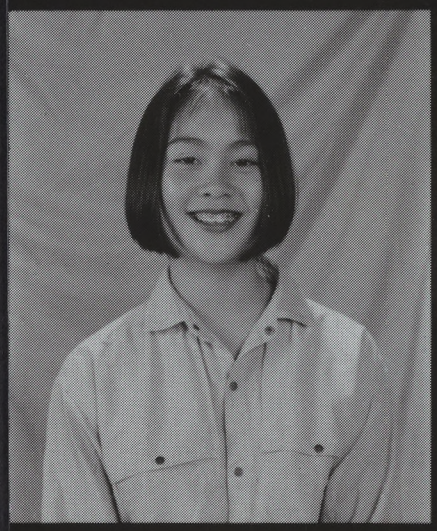
AGUILAR

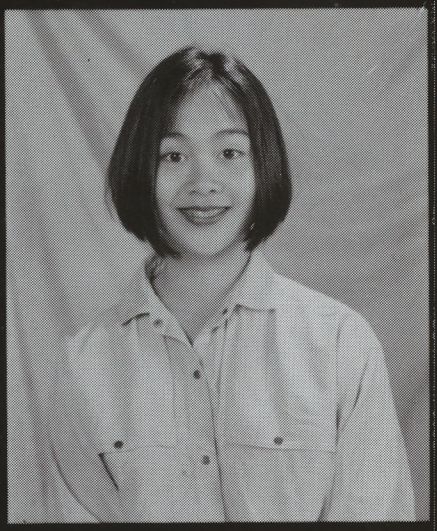
(SAME NAMES)

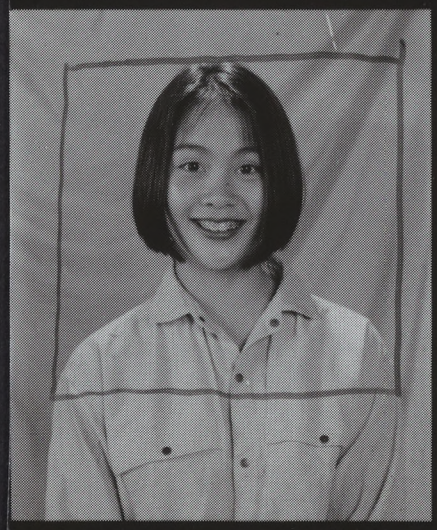
Toto and Laling Aquilar & Family
Junior and Inday Palo & Family
Mike and Bebot Aquilar & Family
Felix and Tess Yusay & Family
Eric and Nena Stolz
Sis. Teofane Aquilar
Rene & Ethel Cuison
Chris Aquilar Aquinaldo
David and Margo Aquinaldo & Nicole
Peter Aquilar Aquinaldo
John Noel Aquilar Aquinaldo



AGUILAR-CAMAYA
MICHELLE
470-6323







MICHELLE CAMAYA

From

MARY MURPHY
CHAMPION BALLROOM ACADEMY

WILLIAM ~~CARROLL~~ CONROW

STEVEN BLAKE
designer
METAMORPHOSIS

Sondra James
LOUTA CARTER
RUBY CHIONG
DONALD McKyle
Donald Robinson
William Conroy
STEPHEN BLAKE
LOWELL GOSSER
GINA ANGELIQUE
MARY MURPHY
TONY SALAMAT
TERESA MAIEGUE
RICK VALENZUELA

page 5

MICHELLE AGUILAR CAMAYA

William Conrow
Stephen Blake
Lowell Gosser
Lolita Carter
Ruby
Chiong
Rick
Valenzuela
Gina
Angelique

Tony Salamat
Teresa Maigue
Donald McKyle
Donald
Robinson
Mary
Murphy
Sonora
James

Michelle Aguilar Camaya

Congratulations to SAMAHAN

and

MICHELLE AGUILAR CAMAYA

Bon, Daisy, Darleen, Brian & Diana Alcausin
Demi & Aida Alfaro
Romeo & Elsie Alfaro
Al & Sylvia Almasan
Fred & Luisa de Alva
Rod Cosio
Sam & Miriam Manglal-Ian
Christine, Matthew & Nathan
Marc & Bridget Miclat
Tony Salamat
Jojo & Evita Tabilin
Laddie & Zaida Toledo

## Greetings from

Clet & Yoly Llavore
Abby Castillo Abelardo
Wily & Naty Luna and 7 E's
Angie & Gerry Tubao
Felix & Fe Tupas
Rita Tanner
Babe Aguilar

MICHELLE AGUILAR CAMAYA

# DANCES FROM RURAL PHILIPPINES

*Life in the rural areas of the Philippines where eighty percent of the population live is comparatively simple and relax. In a country abundantly blessed by nature, there is much to celebrate in song and dance. Dances from the rice growing countryside express the people's joys in work, love for music and gaiety, gratitude for a good harvest or simply for a pretty day. Many dances are built around articles used in ordinary life such as: Salakot, a dance about a native hat worn by women, Bakya, a rhythmic dance using the common wooden shoe and Palo-palo, a dance derived from the "palo," a wooden beater used to clean laundry.*

*The repertoire usually lends with a Pistahan (fiesta) atmosphere. The end of the rainy season, beginning of the rice harvest and the arrival of "pasko" (christmas) mark the beginning of endless fiestas. Every village, town or small city has a pistahan which is held once a year in honor of the local patron saint. The festivities start with house cleaning and decorating with brightly colored streamers. As the Pistahan progresses, festive dances follow one after the other. The proverbial conflict between Muslims and Christians is portrayed in Itik-itik, Subli, Sakuting, and Binatbatan. In Binasuan, the dancer balance wine-filled glasses on top of her head and palms. The dancers perform intricate movements executed in the standing, sitting, reclining and lying positions. The finale is the best known of the Philippine dances, Tinikling. The dancers leap in and out of rapidly clapped bamboo poles. The dance is named after the long-legged bird "tikling" which is commonly seen in the rice fields.*

# SPANISH PHILIPPINES

## Maria Clara

*The arrival of Spanish colonizers in the 16th century brought a new influence to the lives of the Filipino people. A great majority were converted to the Roman Catholic Church, Spanish customs spread and were adapted and blended into the native culture. European music, costumes, and social dances such as waltz, polka, mazurka, jota, and fandango were Filipinized. The jota dance that will be performed this afternoon is Jota Bal. Other Spanish derived dances are Polka Bal, Tagala and Estudiantina.*

# DANCE OF THE MOUNTAIN PROVINCES OF LUZON

*The sunlit mountain uplands, the site of the reknowned Ifugao Rice Terraces, is the home of the Ifugao, Benguet, Bontoc, and Kalinga-Apayao tribes commonly known as the "Igorots". Through their isolation in the mountain villages, this group of Filipinos have been able to preserve their tribal identity, customs and lore. Their numerous dances celebrate occasions such as birth, wedding, death, war, victory, religious rituals and festivals. Their musical instruments include gongs of various sizes, wooden drums, bamboo flutes and other bamboo and wooden instruments. One of the popular dances is Tag-gam (Ifugao Festival Dance).*

# FOREWORD

Interest in folk dancing has grown and spread in many countries during the past few years. Largely responsible for such interest is the upsurge of nationalism in those countries, for folk dancing, which depicts the culture, customs, and traditions of the people, is an expression of nationalism.

The value of folk dancing as a cultural and recreational activity is, however, more fundamental than its being a means towards development of nationalism. Its higher value lies in the wholesome recreation and spiritual satisfaction it can provide, and the preservation of the people's culture. For this reason, folk dancing is a most fitting activity for recreational purposes in small communities. It certainly deserves a permanent place in the recreational program of the community school. Care must be taken, however, to preserve the authenticity of the Philippine folk dances.

The increasing popularity and demand for Philippine folk dances in school programs and in social gatherings has drawn people who have had no background and training in the dances to serve as leaders. As a result, the dances are not correctly executed and the participants are not properly attired. In many instances, the costume used is altogether alien to the intrinsic character and spirit of the dance. The dance becomes modernized and altered, if not actually distorted. Its authenticity is thus lost.

Our folk dances should be preserved because with their background of folk costumes, customs, art, music, and legend; they represent a vital picture of our national life and culture. It is therefore essential that for the real meaning and value of these dances they be performed in their original form. In every case, authentic music, steps, and costumes should be used.

Mrs. Francisca R. Aquino has devoted most of her time during the past thirty years to research and study of Philippine folk dances. She has contributed much to the folk dance movement in the country and worked diligently to keep the high plane upon which it has been maintained.

SERAFIN AQUINO
*Chief, Division of Physical Education*
*Department of Education*

# ACKNOWLEDGMENTS

I wish to express my appreciation and gratitude to the following people and to all those who helped me in many ways to make the publication of this volume possible:

For reading and correcting the entire manuscript and for valuable suggestion—Mrs. Leonor Alfonso Trinidad, Misses Lourdes V. Morales, Maria G. Javier and Salud C. Datoc.

For editing the historical background of the dances—Miss Aurora L. Samonte and Mrs. Amparo R. Asuncion.

For reporting, demonstrating, and collecting some of the dances and music in this collection—Mesdames Juana Afuang, Brigida Fadul, Segundina Congzon, Arcadia Baisa, Josephine Peralta Reyes, Rosario B. Padua, Rosie Padua, Maria M. Navarro, and Azucena F. Espina; Misses Gliceria S. Planta, Ruperta R. Guiral, Candida Silay, Amelia N. Tolentino, Lucia Barrameda, Corazon B. Flores, Felicidad Lazaro; Atty. Zosimo B. Echanova; Messrs. Cirilo Fadul, Jose Cadang, Irineo Capule, Emiliano de Jesus, Jose A. Roderos, Amado Bulaong, Pedro Manaysay; Sabino Acorda; and others who have contributed some information about the dances.

For their musical contribution and permission to use them—Miss Estrella S. Velasco, the late Prof. Francisco Buencamino, Messrs. Francisco Buencamino, Jr., Laureano Vicencio, Juanito Gonzales, Telesforo Lamug, and Antonino Arreza.

For reading and correcting the piano scores—Mr. Ramon Belmonte.

For coying the original music—Mr. Vicente Sanchez.

For writing the foreword—Mr. Serafin Aquino.

For taking the pictures in this book—Dr. T. W. Chung and Mr. Fidel S. Felipe.

Fon consenting to pose in the pictures—Mesdames Leonor Alfonso Trinidad, Celia Tolentino Martinez, Iluminada Batallones Sobrepeña, Teresita Constantino de Vera, Messrs. Pedro Batallones, Jr., Casto Palacio, Faustino Cruz, Ricardo Reyes, and the late Bernardo Capili.

For the interest and encouragement that have been my constant inspiration—my husband, Serafin Aquino; Dr. Jorge Bocobo; my daughter, Celia; my fellow teachers; the old people; and the youth of my country.

F. R. A.

# TABLE OF CONTENTS


| | Page |
|---|---|
| FOREWORD | I |
| ACKNOWLEDGMENTS | II |
| TABLE OF CONTENTS | III |
| ABBREVIATIONS AND SIGNS USED | IV |
| DANCE TERMS AND STEPS | IV |
| PRONUNCIATION CHART | V |
| ILLUSTRATION OF COSTUMES | VI-VIII |

*Dances and Music:*

| | |
|---|---|
| Balitaw | 1 |
| Culebra | 7 |
| Dos Amigos | 11 |
| Estudiantina | 15 |
| Gayong-Gayong | 20 |
| Himig Sa Nayon | 25 |
| Itik-Itik | 28 |
| Kunday-Kunday | 34 |
| Kuratsa | 38 |
| Magkasuyo | 42 |
| Mazurka Boholana | 46 |
| Minuete Yano | 51 |
| Palók | 55 |
| Pandanggo Ivatan | 57 |
| Pandanggo Rinconada | 63 |
| Pinuhag | 69 |
| Polka Sa Nayon | 70 |
| Polka Tagala (Ballroom) | 75 |
| Polka Tagala (Demonstration) | 77 |
| Pukol | 82 |
| Punyal Ni Rosa | 85 |
| Sayaw Panasahan | 92 |
| Sileleddaang | 96 |
| Sinasambali | 100 |
| Tanobong | 103 |
| Waway | 107 |

| | |
|---|---|
| CLASSIFIED INDEX | 111 |

## ABBREVIATIONS AND SIGNS USED

| | |
|---|---|
| L | left (foot, arm or hand) |
| R | right (foot, arm or hand) |
| ct. | count |
| cts. | counts |
| M | measure or measures |
| X | boy |
| O | girl |
| ↑ | direction where going or facing |

## DANCE TERMS AND STEPS

The definition of dance terms and description of dance steps mentioned in this book are found in the *Fundamental Dance Steps and Music* by Francisca Reyes Aquino, Manila.

# PRONUNCIATION CHART

———oOo———

## DANCES

**Balitaw** — Bah-*leé*-tahw

**Culebra** — Coo-*léh*-brah

**Dos Amigos** — Dohs Ahm-*mée*-gohs

**Estudiantina** — Ehs-tooh-deeh-ahn-*teéh*-nah

**Gayong-Gayong** — Gah-*yóhng* Gah-*yóhng*

**Himig Sa Nayon** — *Heé*-meehg Sah *Náh*-yohn

**Itik-Itik** — Ee-*teéhk* Ee-*teéhk*

**Kunday-Kunday** —

Koohn-*dáhy*-Koohn-*dáhy*

**Kuratsa** — Koo-*ráht*-sah

**Magkasuyo** — Mahg-kah-*sooh*-yò*

**Mazurka Boholana** — Mah-*soóhr*-kah Boh-ho-*láh*-nah

**Minuete Yano** — Mee-nooh-*éh*-teh *Yáh*-noh

**Palók** — Pah-*lóhk*

**Pandanggo Ivatan** — Pahn-*dáhng*-goh Ee-vah-*táhn*

**Pandanggo Rinconada** — Pahn-*dáhng*-goh Reehng-koh-*náh*-dah

**Pinuhag** — Pee-nooh-*háhg*

**Polka Sa Nayon** — *Póhl*-kah Sah *Náh*-yohn

**Polka Tagala** — *Póhl*-kah Tah-*gáh*-lah

**Pukol** — *Poo*-kohl

**Punyal Ni Rosa** — Poohn-*yáhl* Nee *Róh*-sah

**Sayaw Panasahan** — Sah-*yáhw* Pa-nah-sah-*háhn*

**Sileleddaang** — See-leh-lehd-*dáh*-ahng

**Sinasambali** — See-nah-sahm-bah-*leéh*

**Tanobong** — Tah-*nóh*-bohng

**Waway** — *Wáh*-wahy

## REGIONS

**Bicol** — *Beé*-kohl

**Ibanag** — Ea-bah-*náhg*

**Ilocano** — Ee-loh-*káh*-noh

**Ivatan** — Ee—vah-*táhn*

**Kalingga** — Kah-*leéhng*-gah

**Pangasinan** — Pahng-gah-see-*náhn*

**Tagalog** — Tah-*gah*-lohg

**Visayan** — Vee-*sáh*-yahn

**Zambal** — Sahm-*báhl*

## COSTUMES

**Balintawak** — Bah-leen-tah-*wáhk*

**Barong Tagalog** — *Báh*-rohng Tah-*gáh*-log

**Camisa** — Kah-*meéh*-sah

**Camisa de Chino** — Kah-*meéh*-sah deh *Tseéh*-noh

**Kalingga** — Kah-*leéhng*-gah

**Maria Clara** — Mah-*réeh*-ah *Kláh*-rah

**Patadyong** — Pah-tahd-*yóhng*

**Pañuelo** — Pahn-*yóo*-eh-loh

**Salakot** — Sah-lah-*kóht*

**Siesgo** — See-*yéhs*-goh

**Tapis** — *Táh*-pees

## DANCE TERMS AND STEPS

**Abrasete** — Ah-brah-*séh*-teh

**Cambio Pareja** — Kahm-*beéoh* Pah-*réh*-ha

**Cadena** — Kah-*déh*-anh

**Habanera** — Ah-bah-*néh*-rah

**Jaleo** — Hah-*léh*-oh

**Kumintang** — Koo-meen-*táhng*

**Paseo** — Pah-*séh*-oh

**Salok** — *Sáh*-lokh

**Saludo** — Sah-*loó*-doh

---

*global stress

*Girl—patadyong, soft pañuelo over L shoulder*

*Boy—barong tagalog, white trousers*

*Girl—patadyong, kimona, headco*

*Boy—barong tagalog, red trouse*

*Girl—balintawak, pañuelo around neck, tapis, decorated salakot*

*Boy—barong tagalog, red trousers, large kerchief around neck*

*Kalinga Costume*

*Girl—tapis, blouse, beads arou neck and across body*

*Boy—G-string*

# BALITAW

(Tagalog)

The *balitaw* music and dance are very popular throughout the country, particularly in the Tagalog and Visayan regions. It is a lovely courtship dance.

In the old days it was customary for a young man to make known his intentions to a young lady in a social gathering through song and dance. In most cases the words he sang to express his love or to suit the occasion for which the celebration was being held were improvised on the spot. Often dance steps were also improvised.

COSTUME. Girl wears *balintawak costume* and Boy wears *barong tagalog* and white trousers.

MUSIC is composed of two parts: A and B.

COUNT *one, two, three* to a measure.

FORMATION. Partners stand opposite each other about six feet apart. When facing audience, Girl is at partner's right side. One to any number of pairs may take part in this dance. For programs or demonstrations, couples may be arranged in set formation as in diagram below:

*Audience*

x 1 o  x 3 o
x 2 o  x 3 o

x 5 o
x 6 o

Introduction

Music Introduction.

Tap R foot six times in front, on cts. 1, 3 of the first three measures (3M). Feet together and bow to audience (1M). Girls hold skirts, Boys place hands on waists. ..... 4 M

— I —

Music A.

Partners face each other.

(a) Sway balance with a raise, R and L. Open arms sideward at shoulder level on the first measure and bend forward close to chest on the second measure. Do these hand movements two times. ..... 4 M

(b) Starting with R foot, partners take two waltz steps forward to meet at center and two waltz steps backward to proper places. R hand forward with palm upward and L hand on waist on the first waltz step with the R foot (1M). Reverse position of hands at every measure, three more times with L, R, L hand forward (3M). ..... 4 M

Face front.

(c) Repeat (a) and b). ..... 8 M
(d) Repeat all (a-c) ..... 16 M

— II —

Music B.

Partners face front.

(a) Starting with R foot, partners take one *paso español* step. Girls hold skirts, Boys place hands on waists. ..... 4 M

(b) Waltz sideward, R and L. Arms in lateral position, moving sideward right and left. ..... 2 M

(c) Waltz turn right to proper places. Arms as in (b). ..... 2 M

(d) Repeal (a-c). ..... 8 M

*Girls*

(e) Clap hands on cts. 1, 3 of every measure, looking at partner. .

(f) Repeat Boys' movements as in (e-g) below, hold skirts in (e) an both hands in front at shoulder level palms facing front, finger tips pointi ward as if to say "no" or "stop" in (f). .....

*Boys*

(e) Starting with R foot, take two waltz steps forward to front of p. Hands on waists. .....

(f) Starting with R foot, take three steps backward to proper hands on waists (cts. 1, 2, 3), point L in front, look at partner and hold hand with palm up in front as if to say "have pity on me!" (cts. 1, 2, 3).

(g) Repeat (e) and (f); starting with L foot. Hold out L hand as in

(h) Clap hands as Girls in (e) above .....

— III —

Music A.

Partners face each other.

(a) Step-swing sideward, R and L. Girls hold skirts, Boys place har waists. .....

(b) Starting with R foot, waltz turn obliquely forward right to fin one line at center, facing each other. Hands as in (a). At the end of the Girls' backs are toward audience and Boys are facing audience. .....

(c) Join R hands, free hands of Girls holding skirts, those of Boy placed on waists.

*Girls*—Step-swing sideward, R and L (2M), waltz turn right in place sing under arch of the joined hands (2M).

*Boys*—In the meantime, take four step-swings sideward, R and L altern

(d) Repeat (c), this time Girls are doing Boys' movement and vice

(e) Release R hands. Repeat (a) and (b), doing waltz turn right to partner's place. Finish facing each other. .....

(f) Repeat all (a-e). Finish in proper places. This time Girls face aud at the end of the turn in (b), Boys, opposite way. .....

— IV —

Music B.

Partners face each other.

(a) Four touch steps in front, R and L alternately. Girls hold skirts, place hands on waists. .....

(b) Waltz sideward, R and L (2M). Waltz turn right in place (2M). in lateral position, moving sideward right and left alternately. .....

(c) Starting with R foot, take two waltz steps forward to be in one lin center. All face audience, Girls in front of partners. Girls hold skirts, place hands on waists. .....

(d) Four waltz steps sideward, R and L alternately. *Kumintang* R ar hand alternately, free hands on waists. .....

(e) Starting with R foot, take two waltz steps forward going to pr places. Hands as in (c).Finish facing partner. .....

(f) Repeat all (a-e). .....

— V —

Music A.

Partners face front.

(a) Starting with R foot, take four waltz steps forward. Arms in lateral sition, moving sideward right and left alternately. .....

(b) Four sway balance steps with a hop, R and L alternately. Arms fourth position, R and L arm high alternately. .....

(c) Repeat (a), moving backward to proper places. .....

Partners face each other.

(d) Repeat (a), going to partner's place, passing by R shoulders. T right about on the fourth waltz step to face each other. .....

(e) Repeat (b). .....

Partners face front.

(f) Starting with R foot, take four waltz steps to form two lines, partners are side by side, Girls at right side of partners. Girls hold skirts, Boys place hands on waists. Pairs 1, 2, 3 form the front line and pairs 5, 6, 4, the rear line. Rear couples are a little to the left of front couples. (See diagram below). All are facing front. ..... 4 M

```
        1          2          3
      x o        x o        x o
5          6          4
```

— VI —

Music B.

All face front.

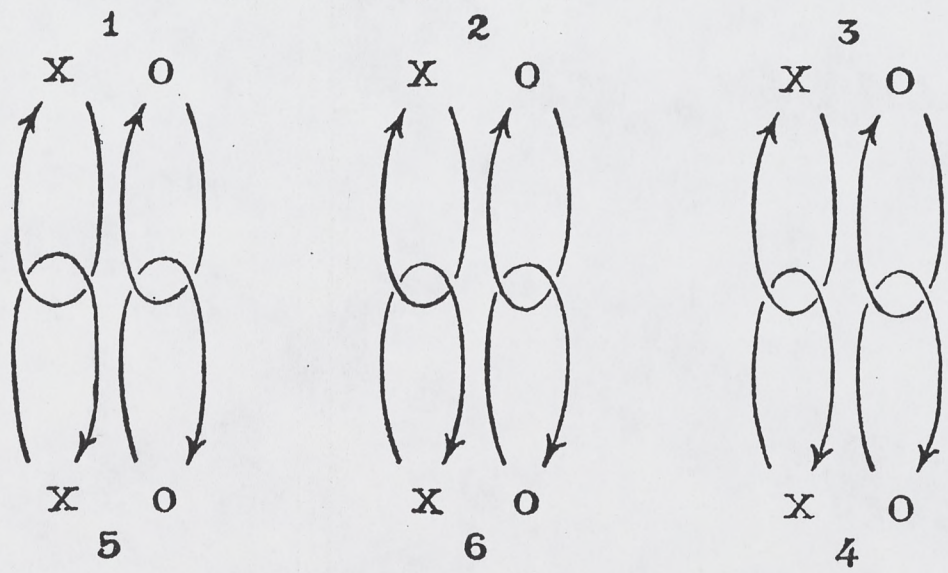
Partners join inside hands, free hands of Girls holding skirts, those of Boys are placed on waists.

(a) Starting with R foot, take four waltz steps, front line (pairs 1, 2, 3) moving backward and rear line (pairs 5, 6, 4) moving forward. The rear couples passing front couples by their own R shoulders and front couples passing rear couples by own L shoulders. On the fourth waltz step, pairs 1, 2, 3 move a little to left side and pairs 5, 6, 4 move a little to right. ..... 4 M

(b) Repeat (a), reversing directions, pairs 1, 2, 3 moving forward and passing pairs 5, 6, 4 (who are now moving backward) by their own R shoulders. Pairs 5, 6, 4 finish in rear, a little to right of front couples. ..... 4 M

(a) Repeat (a) and (b). This time the rear couples pass the front couples by the own L shoulders. Finish with the rear couples directly behind front couples. ..... 8 M

Drop hands. Pairs 1 and 5, 2 and 6, 3 and 4 face each other. Partners separate about two feet apart. (see diagram below):




(d) Opposite Boys and opposite Girls do-si-do with each other, passing by R shoulders first with four waltz steps forward and four waltz steps backward (8M) (see diagram above). Repeat the same passing by L shoulders first (8M). Girls hold skirts, Boys place hands on waists. ..... 16 M

Note: If done by only one pair, do the following. Turn R shoulder toward partner.

(a) Partners take eight waltz steps forward moving clockwise (8 M). Turn right about and take eight waltz steps moving counterclockwise (8M). Arms in lateral position, moving sideward right and left alternately. ..... 16 M

(b) Face partner. Do-si-do passing by R shoulders first (four waltz steps forward and four waltz steps backward). Girl holds skirt, Boy places hands on waist. ..... 8 M

(c) Repeat (b), passing by L shoulders first. ..... 8 M

## SALUDO

Music Finale.

All face front.

Partners join inside hands, free hands down at sides.

(a) *Girls*—Starting with R foot, execute a four-step turn left in place, pa under arch of joined hands (cts. 1, 2, 3, 1), pause (cts. 2, 3). Boys in mean stand still. .....

(b) Partners bow to audience. .....

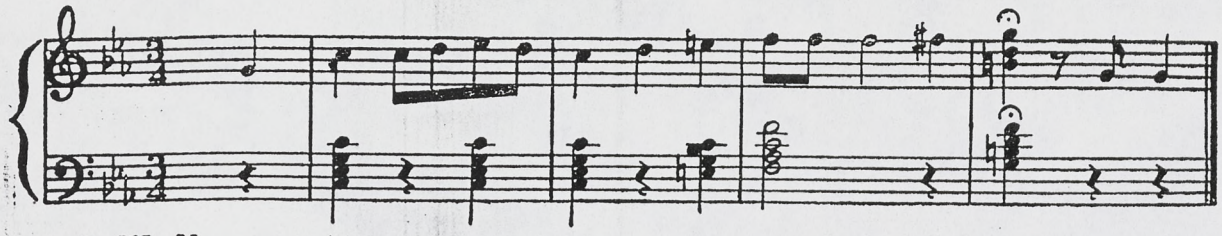
# BALITAW

Tagalog Regions

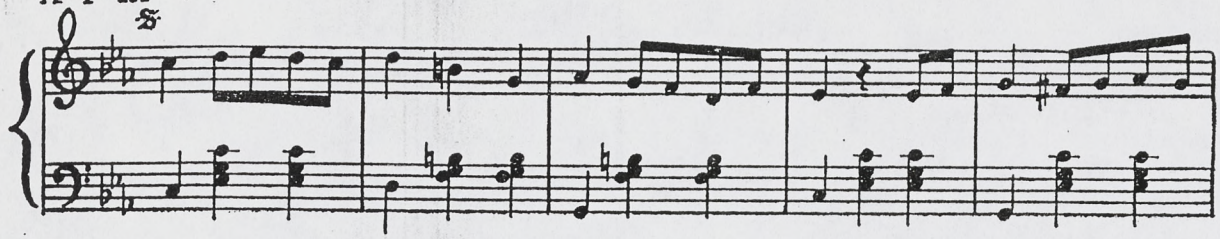
By Francisco Buencamino Jr.

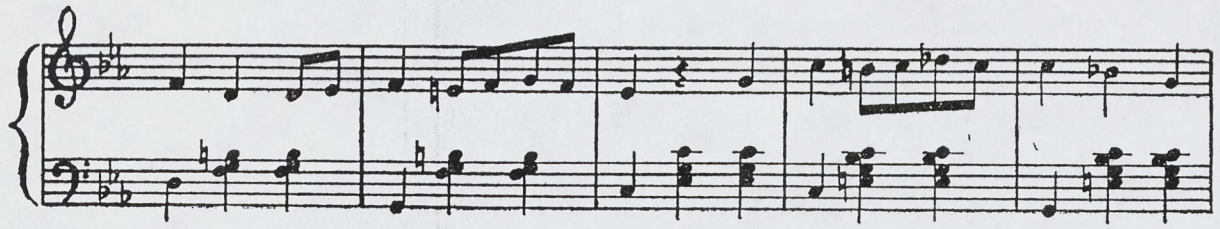
Moderato

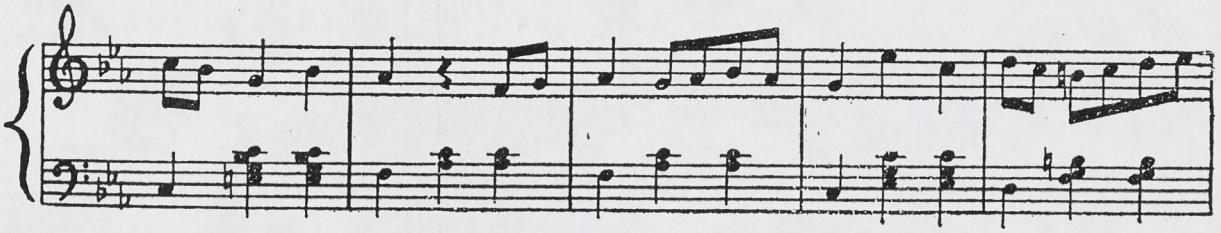
Introduction



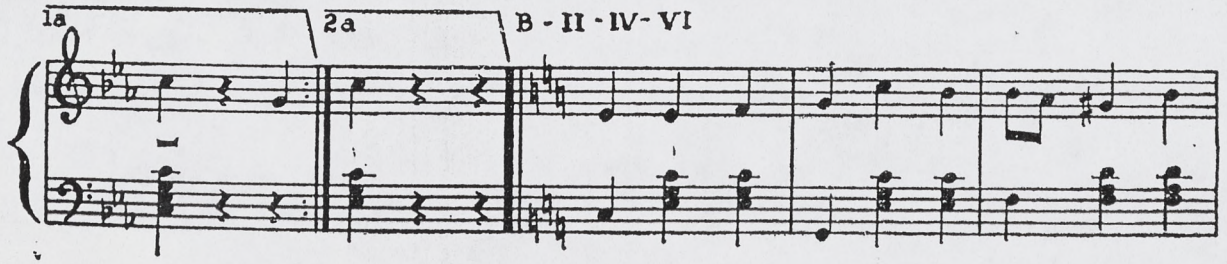
A - I - III - V

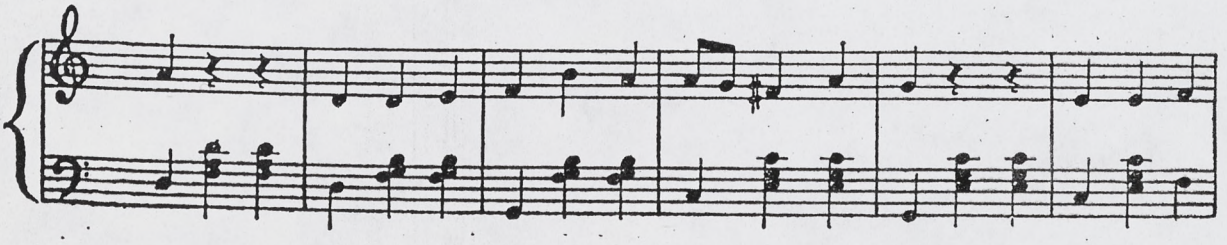


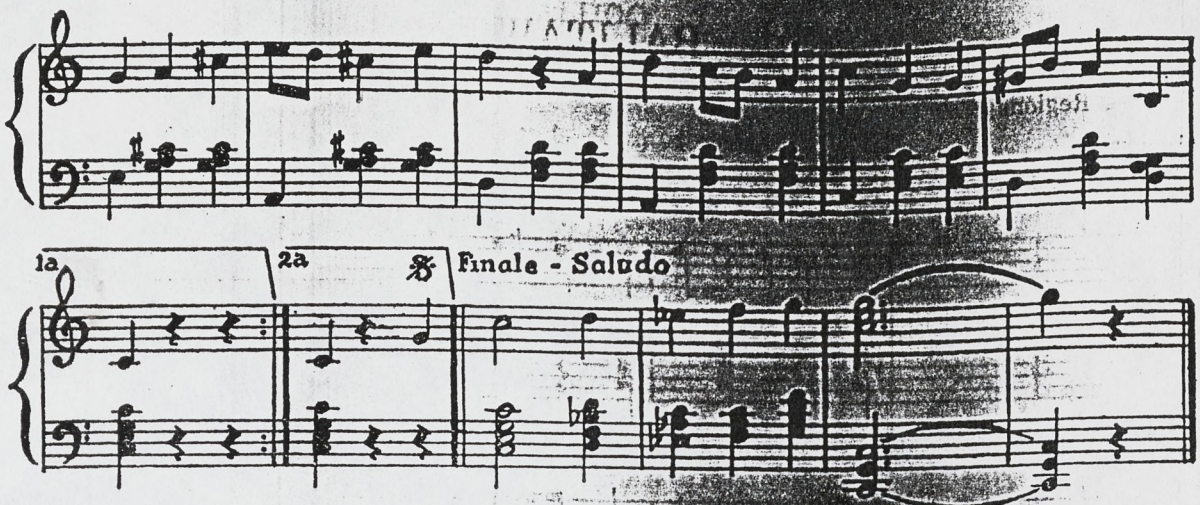




1a 2a B - II - IV - VI






1a
2a
Finale - Saludo

# CULEBRA

(Tagalog)

This dance was called *culebra* because of the winding in and out of the dancers in the *cadena* figure and of the serpentine movements in the *paseo* figure that resemble the wriggling of the *culebra*, a snake, as it moves about. This was popular in Meycawayan, Bulacan, in the old days.

A leader is chosen to call out the changes and a lively pair is designated to lead the whole group in the *paseo* or promenade.

COSTUME. Any Filipino costume.

MUSIC is divided into four parts: A, B, C, and D. It is played as many times as necessary.

COUNT *one, two,* or *one, and, two* to a measure.

FORMATION. Couples are scattered informally around the room. Partners hold as in ballroom dance position.

## Introduction

Music Introduction.
Partners get ready for figure I. ..... 2 M

— I —

## CHANGE STEP
(Two-Step)

Partners execute change steps going to any direction. Boys start with L and Girls start with R foot. At signal of leader all dancers finish in single circle formation, Girls facing clockwise and Boys counterclockkwise (partners facing each other).

— II —

## CADENA
(Grand Right and Left)

At signal, partners release hold, face each other, and join R hands. With walking steps execute grand right and left, Girls moving clockwise and Boys, counterclockwise, until partners meet each other. If the group is small, partners continue moving until partners meet for the second time.

— III —

## PASEO
(Promenade)

In *abrasete* position, partners walk around in zigzag or serpentine figure. If this is done in a private house, the leading pair winds in and out of the rooms, all the other pairs following them until the signal is given for the next figure.

— IV —

## CHANGE STEP
(Two-Step)

At signal, partners assume closed ballroon dance position. Dance around the room going to any direction using change steps. Boys start with L and Girls, with R. foot.

— V —

## CAMBIO PAREJA
(Change Partners)

When the leader calls out "cambio pareja" (change partners), all (men and women) leave their own partners and tap anyone, with whom they like to dance, lightly on back of shoulders. (Men tap the women and vice-versa). Usually women stand in place waiting for the men to tap them.

The whole dance may be repeated as many times as desired.

# HABANERA BOTOLEÑA

(Zambal)

This is a very colorful, vivid, and gay dance from Botolan, Zambales. During the early days, this was performed in honor of a departing parish priest. In time, however, it lost that role and became more of a festival dance performed in wedding celebrations, baptismal parties, barrio fiestas, and other social gatherings.

COSTUME. Dancers wear Ilocano costume. Girls may also wear Maria Clara style costume and Boys, black trousers and *barong tagalog*.

MUSIC is divided into ten parts: Introduction, A, B, C, D, E, F, G, H, and I.

COUNT *one two, three* to a measure in 3/4 time and *one, and, two, and* or *one, two, and* to a measure in 2/4 time.

FORMATION. In entrance partners stand side by side close to each other, Girl holding the R arm of her partner with her L hand (abrasete), pair No. 2 behind No. 1 pair No. 4, behind No. 3. Four pairs make a set and may be arranged in either of the formations given below. One to any number of sets may take part in this dance.

x 1 o  x 3 o
x 2 o  x 4 o

or

x 1 o
x 2 o  x 3 o
x 4 o

ENTRANCE

Music Introduction.

(a) Step forward with outside foot (ct. 1), brush forward with inside foot (ct. 2), tap in front with inside foot (ct. 3). Swing the free hand upward. ..... 1 M

(b) Repeat (a) starting with inside foot, swinging same arm downward. ..... 1 M

(c) Repeat (a) and (b) six more times. Follow with the eyes the movements of the swinging arm. ..... 12 M

(d) Girl releases hold on Boy. Partners face each other and stand about three feet apart, joining both hands overhead. ..... 2 M

—I—

PANCAKE TURN

Music A.

(a) Starting with R foot, Girl turns once around clockwise with four waltz steps under arch of arms. In the meantime, Boy stands in place or executes four waltz steps sideward, R and L alternately. ..... 4 M

(b) Boy turns around counterclockwise in same manner. Girl stands in place or executes four waltz steps sideward, R and L alternately ..... 4 M

(c) Change position of hands by joining R hands only, L hand of the Girl holding skirt, L hand of Boy is on waist. Girl whirls clockwise under arch of R arms as many times as possible in four measures. Boy remains standing in place. ..... 4 M

(d) Partners join both hands again, step R foot backward (cts. 1, 2, 3) close L to R foot (cts. 1, 2, 3). ..... 2 M

(e) Release hands and bow to each other. Open arms to second position. ..... 2 M

—II—

SWAY BALANCE WITH A RAISE

Music B.

(a) Three sway balance steps with a raise (R, L, R). Arms sideward at shoulder level (cts. 1, 2, 3) and bending forward in front chest (ct. 4), turn forearms to reverse "T" position (cts. 5, 6) alternately ..... 6 M

(b) Three-step turn left in place, Girl holding skirt, Boy places hands on waist. 2 M

(c) Repeat all, starting with L foot and turning right in (b) ..... 8 M

## —III—

## THREE STEPS AND POINT

Music C.

Girl holds skirt and Boy places hands on waist from (a) to (e).

(a) Starting with L foot, take three steps obliquely forward left (cts. 1, 2, 3) 1 M

(b) Turn right immediately so that partners finish in one line at center, facing each other (Boy's back is toward audience. Girls faces audience) and point R foot in front (cts. 1, 2). Raise same foot, bending knee slightly (ct. 3). Point and raise R foot again (3 cts.) ..... 2 M

(c) Starting with R foot, partners take three steps forward passing by each other's R shoulder to exchange places. Turn left about immediately to face partner (partners are still at the center with Boy facing and Girl away from audience). ..... 1 M

(d) Point and raise L foot twice as in (b). ..... 2 M

(e) Starting with L foot, take three steps obliquely forward to proper places (cts. 1, 2, 3). Turn right about to face partner and pause (3 cts.). ..... 2 M

(f) Partners join R hands overhead. Girl whirls under arch of arms as in fig. I (c). ..... 4 M

(g) Repeat figure I, (d) and (e) ..... 4 M

## —IV—

## LETTER "Y"

Music D.

(a) Raise and step R obliquely forward right (ct.1), brush L obliquely forward left (ct. 2), hop on R foot turning right at the same time in order to be in a back-to-back position with partner (ct. 3). R arm in fifth position, L bent forward at shoulder level. ..... 1 M

(b) One waltz step sideward left. Reverse position of arms (3 cts.) ..... 1 M

(c) One waltz step sideward right. Arms as in (a) ..... 1 M

(d) Quickly turn left about and step L forward to exchange place with partner passing by each other's R shoulder (ct. 1), brush R forward (ct. 2), hop on L (ct. 3). Partners are in back-to-back position after the hop. Arms as above, L arm high. ..... 1 M

(e) One waltz step sideward right. Arms as in (a), R arm high. ..... 1 M

(f) Turn left and step L forward (ct. 1), brush R forward (ct. 2), hop on L (ct. 3), going to proper places. Arms as above, L arm high. ..... 1 M

(g) One waltz turn right about to face partner (2 M), Girl holding skirt, Boy's hands on waist. ..... 2 M

(h) Repeat (a-g), starting with L foot. Reverse direction and position of arms. 8 M

(i) Repeat all (a-h) ..... 16 M

## —V—

## HABANERA

Music E.

Throughout this figure Girl holds skirt and Boy places hands on waist.

(a) Step L forward (ct. 2), brush R forward (ct. *and*) ..... broken measure

(b) Hop on L (ct. 1), step R across the L in front (ct. *and*), two-step turn left in place (L, R) (cts. 2, *and*) ..... 1 M

(c) Point L in front (ct. 1), brush L forward (ct. *and*), hop on R forward (ct. 2), step L forward (ct. *and*),step R forward (ct. 1), step L forward (ct. *and*) These steps are executed going to partner's place, passing by each other's L shoulder. Turn right about and point R foot in front (cts. 2, *and*). ..... 2 M

(d) Brush R forward (cts. 1, *and*), hop on L (cts. 2, *and*). ..... 1 M

(e) Step R across L in front (cts. 1, *and*), two-step turn left in place (L, R) (cts. 2, *and*). ..... 1 M

(f) Point L infront (ct. 1), brush L forward (ct. *and*) hop on R (ct. 2), step L across R in front (ct. *and*). ..... 1 M

(g) Two-step turn right in place (R, L) (cts. 1, *and*), point R in front (cts. 2, *and*). ..... 1 M

(h) Brush R forward (ct. 1), hop on L (ct. *and*), step R forward (cts. 2, *and*). Step L forward to go to proper places, passing by each other's R shoulder (ct. 1, *and*), turn right about to face partner (cts. 2, *and*). ..... 2 M

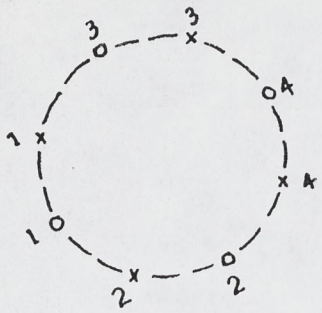
(i) Take six step-swings sideward, R and L alternately. ..... 6 M

(j) Cross-step turn right (1 M), cross-step turn left (1 M) ..... 2 M

(k) Pause (cts. 1, *and*). Repeat (a) (cts. 2, *and*). ..... 1 M

(l) Repeat all (b-j). ..... 17M

(m) Form a circle, all join hands, Boys and Girls standing alternately, facing in (see diagram below). ..... 1 M




## —VI—

### Circle

Music F.

Keep hands joined from (a-h).

(a) Habanera step — Raise and step R forward (cts. 1), step L close to R (ct. 2), step R in place (ct. *and*). Swing arms upward and look up. ..... 1 M

(b) Step L foot backward (cts. 1), step R close L foot (ct. 2), step L in place (ct. *and*). Swing arms downward and look down. ..... 1 M

(c) Repeat (a) and (b) two more times. ..... 4 M

(d) Raise arms so that Girls can turn under the arch of arms. Girls turn right about under own L arm so that after the turn their backs are toward center of circle and they are facing out. Arms crossed, with L over R (1 M). Boys are facing center, their hands joined with the Girls. Pause (1 M). ..... 2 M

(e) All point R and L foot in front alternately, six times. Look at dancer at right and left side alternately. ..... 6 M

(f) Girls turn left about under their own L arm to return to former places in circle. The Boys turn right about at the same time under their own L arm so that their backs are toward center (same as the Girls in d). Their arms are crossed, L over the R. ..... 1 M

(g) Boys turn right about under their own L arm to go back to their former position in circle. ..... 1 M

(h) Repeat (a-d) ..... 8 M

(i) Release hands after Girls have turned about. Girls hold skirts, Boys place hands on waists. Repeat (e). ..... 6 M

(j) Starting with R foot, walk to original places ..... 2 M

Pause ..... 2 M

## —VII—

### WALTZING SIDEWARD

Music G.

The movements of Boy and Girl are done simultaneously.

*Boy*

(a) Face right and step R forward (ct. 1), brush L forward (ct. 2), hop on R turning right at the same time so that after the turn his back is toward his partner (ct. 3). Arms down at sides. ..... 1 M

(b) Waltz sideward L, R, L. Arms in lateral position, moving sideward left, right, left. ..... 3 M

(c) Turn right about and waltz sideward R, L, R. Arms in lateral position moving sideward right, left, right. ..... 3 M

(d) Step L sideward (ct. 1), brush R forward (ct. 2), hop L in place (ct. 3). Hands down at sides. Finish facing partner. ..... 1 M

(e) Repeat movements of Girl as in (a) to (d) below. Place hands on waist or down at sides in (a) and (d) ..... 8 M

(f) Repeat all (a-e). Finish facing front. ..... 16 M

*Girl*

(a) Step R forward (ct. 1), brush L forward (ct. 2), hop on R (ct. 3) to be behind partner, hands holding skirt or down at sides. Partners face the same direction after the hop. ..... 1 M

(b) Waltz sideward L, R, L. Arms in lateral position moving sideward left, right, left. ..... 3 M

(c) Turn right about and waltz sideward R, L, R. Arms in lateral position moving sideward right, left, right. ..... 3 M

(d) Face left and step L forward (ct. 1), brush R forward (ct. 2), hop on L turning left at the same time (ct. 3), finish facing partner. Hands as in (a). ..... 1 M

(e) Repeat all movements of Boy as in (a) to (d) above. Hands holding skirt or down at sides in (a) and (d). ..... 8 M

(f) Repeat all (a-e). Finish facing front turning toward left. ..... 16 M

## —VIII—

## "SAROK"

Music H.

Partners face audience.

(a) *Sarok* R over L foot, R over L forearm, (3 cts.). ..... 1 M

Trunk erect, feet together in first position, open arms to second position, palms up (3 cts.). ..... 1 M

(b) Starting with R foot, take three small steps forward (cts. 1, 2, 3), close L to R foot and pause (cts. 1, 2, 3). Raise arms forward at shoulder level, palms up (ct. 1), turn hands inward (like a *kumintang*) (cts. 2, 3). Finish *kumintang* with palms facing front, finger tips pointing up. Hold this position of arms for 3 counts. 2 M

(c) Repeat (a) and (b), starting with L over R in (a) ..... 4 M

(d) Partners face each other. Execute springy grapevine steps away from audience, going to proper places in the following manner:

Boy starts with L foot and Girl starts with R foot. Step L (R) across R (L) in rear (cts. 1, 2), step R (L) sideward (ct. 3), step L (R) across the R (L) in front (cts. 1, 2), step R (L) sideward (ct. 3). Continue same movements for four more measures. Boy places hands on waist, Girl holds skirt. ..... 6 M

(e) Face audience (front), put feet together and pause. ..... 2 M

(f) Repeat all (a-e), finish facing partner. ..... 16 M

## —IX—

## LETTER "Y"

Music G.

Repeat figure IV, letter "Y". ..... 16 M

## —X—

## POINTING AT CENTER

Music I.

Partners face front.

(a) Starting with inside foot over outside foot, *sarok* with a jump (ct. 1). Three-step turn to center, finishing in one line with Girl in front of partner, facing front (cts. 2, 3, 1), pause (cts. 2, 3). Boy transfers weight immediately to L foot. 2 M

(b) Girl bends elbows so that forearms are parallel to each other at waist level, elbows close to body, palms up. Boy touches lightly elbows of partner. Point R and L in front alternately. Partners look at each other over R and L shoulder of Girl alternately. Boy does not put weight on the L foot after the fourth point. .... 4 M

(c) Starting with outside foot, three-step turn (outward) to proper places. .... 2 M

(d) Repeat (a) and (b), this time Girl stands behind Boy after the turn in (a). 6 M

(e) Repeat (c) stepping outward slowly and finishing with a bow to audience or partner. Girl holds skirt, Boy places hands on waist. ..... 2 M

## EXIT

Music Introduction.

Repeat the same movement as in Entrance, going out. ..... 16 M

PART 2

PROGRAM

I. = Philippine Folk DANCES

1. *Singkil* ~~(Side 1, Band 2)~~ In Lanao province, every young woman of royal blood is expected to learn the "Singkil", a dance which takes its name from the bracelets worn by the dancer around her ankles. A unique feature of the dance is the use of twelve bamboo poles arranged in three groups of four each in double criss-cross fashion. While dancing, the Princess carries two jeweled fans called "apir", which she moves in stylized fashion. Throughout the dance a slave girl follows behind the Princess sheltering her with a heavily ornamented umbrella. The dance has no music except the beating of the bamboo poles.

2. Kedal Blelah - a bird dance of the Tagabili or T'Boli tribe. Dancers are fashionably decorated with feathers as they imitate the movements of the birds.

3. Aray "Ouch:" a Filipino expression means "Ouch" an exciting legacy to Philippine music and dance of the Chabacanos, a linguistic group which incorporated heavy Pidgin Spanish in its dialect. This dance is a Paso-Doble or a march style music often used in festival parades.

4. PASEO DE ILO-ILO

The coming of the Spaniards in the 16th century brought a new influence to Philippine life. A majority of the Filipinos were converted to the Roman Catholic faith, European cultural ideas spread and the Filipinos adapted and blended the western imports to meet local conditions. In the field of music and dance, the waltz, polka, jota, fandango, and mazurka, among others, were "Filipinized." [illegible] are typical of the result.

5. YAKAN =

In the Southern part of the Philippines, on the large island of Mindanao and the adjacent Sulu Archipelago, live the Filipinos of the Islamic religion. These Muslim Filipinos who embraced Mohammedanism as early as the 14th century and have successfully resisted attempts at Christianization, differ markedly in customs and culture from the balance of the Philippine population. The music, dance, and costumes of this [illegible] provide an accurate mirror of Muslim Philippine life and reflect the influence of Arabian and Indo-Malayan cultures.

6. PUKOL

The *Pukol* dance can be traced to one of the oldest of the native games among children in the Visayan Islands. The game is called *Pokoe* (pronounced pokoi) in Aklan, Capiz, and *Pukol* in other parts of Panay. *Pukol* means to strike or bump against each other. The game is usually played by children at the riverside or sea-shore while bathing or after taking a bath in the river or the sea.

7. SONG = VARIE HAINES & MARISSA SICAT (MISS BOOM BOOM CENTER '95)

8. SURU =

Life in the rural Philippines, today as in the past, is comparatively simple and pleasant. In a country abundantly blessed by nature, there is much to celebrate in dance, song, and story. Dances of the rice growing countryside express the people's joy in work, love for music and gaiety, thanksgiving for a good harvest, or simply a song for a pretty day.

PART II :

## PART II
## THE SIGHTS AND SOUNDS OF THE POLYNESIA

Originally, the Hula developed, not as an enjoyment of rhythmic movement, but as an expression of homage of Laka, goddess of the dance, and sister of the fire-goddess, Pele. Many years of training and deep commitment went into preparing dances for this sacred and honored occupation.

Later, it evolved as a natural means of honoring the all important personages of royal families (the Ali'i). the dances accompanied by chants, told long stories of bravery in battle and prowess in love.

The Hula we commonly see today can be divided into three basic types: Kahiko (ancient) hulas ilustrate chants and are accompanied by percussive instruments; Auwana (modern) hulas are the slow, beautifully stylized movements of hand and body set to lilting, contemporary melodies, Hapa-Haole comic hulas feature happy, [illegible]

# SAYAW SA PALATON

(Tagalog)

*Sayaw sa Palaton* means the *dance on plates*. In Laguna, where this dance originated, several variations of the dance are found in different localities. The country folk of Biñan dance it in a different way from those of Pagsanjan and Cavinti. They use the same music, though, in Pagsanjan and Cavinti. This is usually performed with song accompaniment, sung by the couple doing the dance. The dance described here is from Biñan, Laguna. It is danced by one boy and there is no song accompaniment.

After the day's work or during the noon rest hour, the workers in the fields while their time away by playing games, dancing, singing, and playing musical instruments. Expert dancers are called to perform this dance *Sayaw sa Palaton* which is one of the most difficult dances for it needs skill, lightness, and perfect balance on the part of the dancer. A false step on the plates may mean broken plates or a slip.

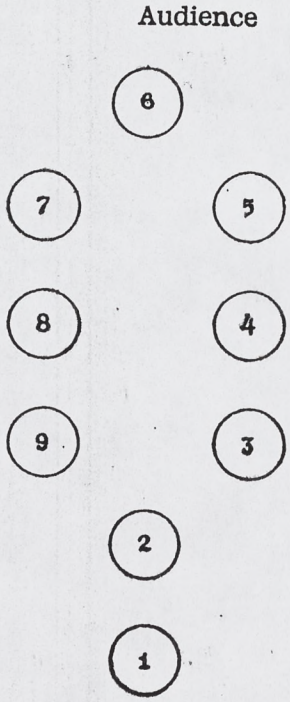
COSTUME. The dancer is dressed in any working costume, the sleeves of shirt and legs of trousers are rolled up.

EQUIPMENT. The dancer needs a piece of sharp metal with or without handle (see illustration (a), used for weeding or loosening soil called *dulós* in Tagalog and nine porcelain rice plates.

MUSIC is composed of nine parts: Introduction, A, Interlude 1, A 1, Interlude 2, B, Interlude 3, B 2, and Finale.

COUNT *one, two, three* or *one, and, two and, three, and* to a measure.

FORMATION. The plates are arranged on the floor or ground as in diagram (b).




The plates are about two feet or a pace from each other and the plates at the left side is about three feet from the plates at the right side.

(a) dulós (b) Plates

NOTE: 1. There are no definite movements and steps and number of measures or counts for each movement. The number of measures given below are mere suggestions. Each individual dancer may need more or less time than what is suggested here.

2. Play music continuously as indicated by the signs.

3. The plates may be placed on the floor with or without music. If music is used, play any 3/4 time, Philippine tune, as many measures as necessary.
4. Always step at the center of the plate and remain standing on plates throughout the dance except when otherwise indicated. The steps must be light and steady.
5. The *dulos* is always held with the R hand.

## INTRODUCTION

Music Introduction.

Dancer stands near plate No. 1, facing audience.

(a) Waltz sideward R and L alternately, six times. Hold R hand at head level, forearm bent upward and *kumintang*, L hand on waist. Reverse position of hand at every measure. ..... 6 M

## I

Music A.

(a) Step R on plate No. 1 (2 M), step L on plate No. 2 (2 M). Arms are bent upward and move wrists, down (ct. 1) and up (ct. 2), and down (ct. *and*), and up (ct. 3) at every measure. ..... 4 M

(b) Gradually bend the knees and bend the trunk slightly forward until a semi-squatting position is assumed in four measures. Roll hands over each other (R over L and L over R (1 M), move wrists up and down alternately at every count as in (a) (3 M). ..... 4 M

Music Interlude 1.

(c) In a semi-squatting position (sitting on R heel), do the motion of weeding and loosening the soil with the *dulós* (4 M), pause (1 M). Look down while doing this movement. ..... 5 M

(d) Gradually stand up, arms down at sides (2 M). *Kumintang* R hand with wrist going up and down as in figure I (a), L hand on waist (2 M). Reverse position of hands, repeat same hand movements with L hand (2 M). ..... 6 M

(e) Roll hands over each other with R over L hand first (1 M), pause (1 M). 2 M

Music Interlude 2.

((f) Bend body slightly to right side and *kumintang* R hand in reverse "T" position with forearm turn, L hand down at sides and *kumintang* (1 M). Do the same three more times (L, R, L) (3 M). ..... 4 M

(g) Bend arms forward toward chest, forearm turn to reverse "T" position. 2 M

## II

Music B.

(a) Step R on plate No. 3 (2 M), step L on plate No. 4 (2 M), step R on plate No. 5 (2 M), step L on plate No. 6 (2 M). Arms in reverse "T" position with wrists moving up and down alternately at every count as in figure I (a). ..... 8 M

Music Interlude 3.

(b) With L foot on plate No. 6, gradually slide R foot (which is on plate No. 5) backward until a L-lunge-forward position is attained. Arms sideward, *kumintang* both hands with wrists moving up and down alternately as in figure I (a). (4 M). Roll hands over each other with R over L hand first (1 M). ..... 5 M

Music B 2.

(c) Gradually raise R leg in rear, bend trunk forward and straighten L knee (like flying-angel position), arms sideward, move wrists up and down alternately as above (2 M). Lower R foot to plate No. 5, (2 M), slowly slide R foot to former position to put back plate No. 5 in place (2 M), pause (2 M). Slowly bring arms down at sides and move wrists slightly up and down alternately as in figure I (a). ..... 8 M

## III

Music Introduction.

(a) Turn left about. Step R on plate No. 7, R forearm turn to hand-forward position at chest level, knuckles down, L hand down at side (2 M). Step L on plate No. 8, reverse position of hand and do the same movement (2 M). Step R on plate No. 9, reverse position of hands and do the same movement (2 M). ..... 6 M

Music A.

(b) With R foot still on plate No. 9, gradually assume a semi-squat position until sitting on R heel with L leg kept straight forward without touching the floor (4 M). Gradually assume standing position, the L leg not touching the plate until the last count of the eighth measure (4 M). Arms sideward, both hands *kumintang* and wrists moving up and down alternately as in figure I (a). ..... 8 M

## IV

Music Interlude 1.

(e) Bend trunk slightly to right, arms in lateral position sideward right and *kumintang* both hands, wrists moving up and down alternately as in figure I (a). 2 M

(b) Repeat (a) to left side. Reverse position of trunk and arms (2 M). Pause (1 M). ..... 3 M

Music A 1

(c) Step L on plate No. 2 (2 M), step R on plate No. 1 (2 M). Arms are bent upward, wrists moving down and up alternately as in figure I (a). ..... 4 M

(d) Turn left about slowly to face audience. Arms down at sides. ..... 2 M

(e) Gradually assume a semi-squat position to sit on R heel. ..... 2 M

Music Interlude 2.

(f) Repeat motion of weeding and loosening soil as in Figure I (c). ..... 4 M

(g) Slowly stand up and step on floor near plate No. 1. Arms down at sides. 2 M

## V

Music B.

Face audience.

(a) Step R sideward (cts. 1, 2), step L close to R (ct. 3). Step R sideward (ct. 1), bend R knee slightly and raise L foot across the R in rear (ct. 2), straighten R knee (ct. 3). R arm in reverse "T" position and *kumintang* on cts. 2, 3 of second measure, L hand on waist. ..... 2 M

(b) Repeat (a), starting with L foot. Reverse position of arms. ..... 2 M

(c) Repeat (a) and (b). ..... 4 M

## FINALE

Music Finale.

(a) Keep *dulós* and collect plates one by one with R hand. Stack plates on L forearm. ..... 6 M

(b) Face audience (1 M), bow (1 M). ..... 2 M

NOTE:

If it is desired to lengthen the dance, the dancer may repeat the same movements but stepping on plates in criss-cross fashion, that is, starting with R foot, step on plates in this order, 1, 2, 3, 9, 4, 8, 5, 7, and 6.

# SAYAW ED TAPEW NA BANGKO

(Pangasinan)

*Sayaw ed Tapew na Bangko* is an unusual dance. The meaning of *Sayaw Ed Na Bangko* is the *Dance on Top of a Bench* and the dancers actually perform th on top of a narrow bench. This is a lively dance native to the barrio of Pangani gayen, Pangasinan, which calls for skill and good balance.

EQUIPMENT. A wooden bench about two or three yards long, six or seven wide, and two feet high. The bench has sturdy leg supports in order to make i and steady enough to withstand the dancing. See illustration below. The height bench may be less if the dancers are small.

COSTUME. Girl wears a skirt with a long tail tucked at the right side of wai *misa*, and soft *pañuelo* around the neck. Boy wears *camisa de chino* and trouser desired color. Both dancers are barefooted.

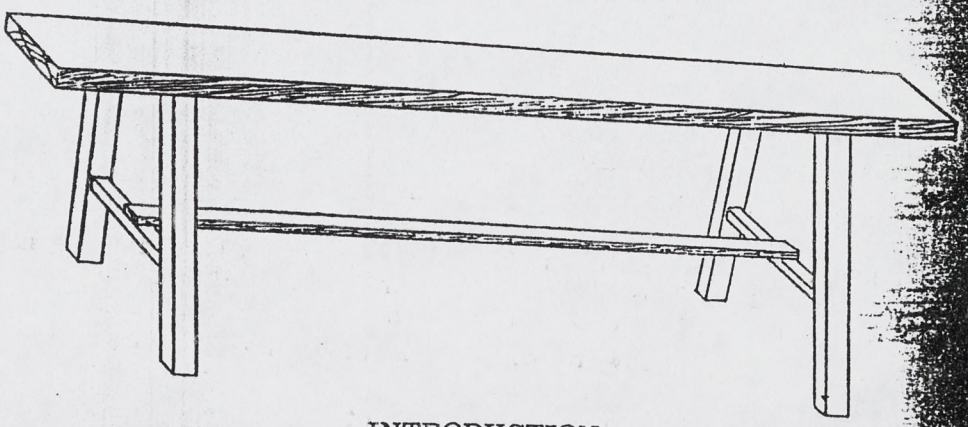
MUSIC. The music is composed of Introduction, Saludo, parts A and B.

COUNT *one, two,* or *one, and, two,* or *one, and two, and* to a measure in 2/ *one, two, three* in 3/4 time.

FORMATION. The bench is placed horizontally in the center of the room o Partners stand in front of bench, facing audience, Girl at right side of partner. Pa are about two feet apart. The left end of bench when facing audience is to be kn A (or Boy's end) and the right end, as B (or Girl's end). See illustration.

Audience

A



INTRODUCTION

(a) Starting with R foot, take three steps forward (cts. 1, 2, 1), step L clo to R (ct. 2). Girl holds skirt, Boy places hands on waist. .....

(b) Repeat (a), moving backward. .....

Hold last count of music to give time for Boy and Girl to mount bench.

Face right about. Boy mounts first, then Boy takes R hand of Girl with h helps her mount. She stands at right side of Boy, both facing audience.

SALUDO

(Bowing)

Music Saludo.

Execute a three-step turn outward in place, Boy starting with L foot and c with R foot. Girl holds skirt, Boy places hands on waist (cts. 1, 2, 3). Point side with inside foot. Outside arm overhead, inside hand of Girl holding skirt, that Boy is placed on waist (cts. 1, 2, 3). Bend body toward the pointing foot. .....

NOTE: Throughout this dance, partners are in closed ballroom dance position. Boys back is toward A and Girl's back is toward B.

I

Music A.

Partners stand at center of bench. Boy starts with L, and Girl, with R foot.

(a) Take three small change steps toward B. Girl moves backward and Boy, forward (3 M). Take three steps to turn right about clockwise (cts. 1, *and*, 2). Finish with backs toward opposite ends. ..... 4 M

(b) Repeat (a), moving toward A. Girl moving backward and Boy, forward. Finish at center of bench. ..... 4 M

(c) Repeat (a) and (b), Boy moving backward in (a) and Girl moving forward in (b). Finish in proper place at center of bench. ..... 8 M

II

Music B.

(a) Partners hop on L and place R heel in front (ct. 1), hop on L and kick R foot in front (ct. 2), hop L, bend R knee to raise R foot in rear (ct. 1), jump to close feet together (ct. 2). ..... 2 M

(b) Repeat (a), hopping with R foot. ..... 2 M

(c) Jump in place and bend knees slightly (cts. 1, 2). Jump to turn half-way around clockwise, landing on balls of feet with both knees slightly bent (ct. 1), straighten knees (ct. 2), Girl is at left side of Boy after the jump. ..... 2 M

(d) Face audience. Join inside hands, free hands down at sides. Execute a three-step turn outward, passing under arch of arms (left turn for Girl, right turn for Boy) (cts. 1, 2, 1), pause (ct. 2). Bend knees while turning. ..... 2 M

(e) Repeat all (a-d). Girl turns right and Boy turns left in (d). Finish in proper places. ..... 8 M

III

Music A.

Boy starts with L and Girl starts with R foot.

(a) Take two small change steps toward B (Boy moving forward and Girl, backward) ..... 2 M

(b) Take six small steps on balls of feet, at the edge of bench, turning half-way around clockwise. Finish with Girl facing B, and Boy facing A. (cts. 1, *and*, 2 *and* 1, *and)*, heels down (ct. 2), pause *(and)*. ..... 2 M

(c) Repeat (a), moving toward B. (Boy moving backward and Girl moving forward). ..... 2 M

(d) Repeat (b), turning half-way around counterclockwise. Finish with Girl facing A and Boy facing B. ..... 2 M

(e) Repeat (a) and (b), moving toward A (Boy moving backward and Girl, moving forward). ..... 4 M

(f) Repeat (c) and (d), Girl moving backward toward A in (c). Finish with backs toward own end. ..... 4 M

IV

Music B.

Boy starts with L foot and Girl starts with R foot.

(a) Take two change steps toward B, Girl moving backward and Boy, forward 2 M

(b) Partners jump to turn half-way around clockwise (ct. 1), bounce (or slight jump in place, knees bent) (ct. 2). Repeat same to return to proper places (cts. 1, 2). ..... 2 M

(c) Repeat (a) and (b), Boy moving backward toward A and Girl moving forward in (a), turning counterclockwise in (b) ..... 4 M

(d) Repeat (a) ..... 2 M

(e) Take six lateral cuts, cutting foot away from audience first (cts. 1, *and, 2 and, 1, and),* pause (cts. 2, *and).* ..... 2 M

(f) Repeat (a), moving toward A (Boy moving backward and Girl, forward 2 M

(g) Repeat (e), ..... 2 M

SALUDO

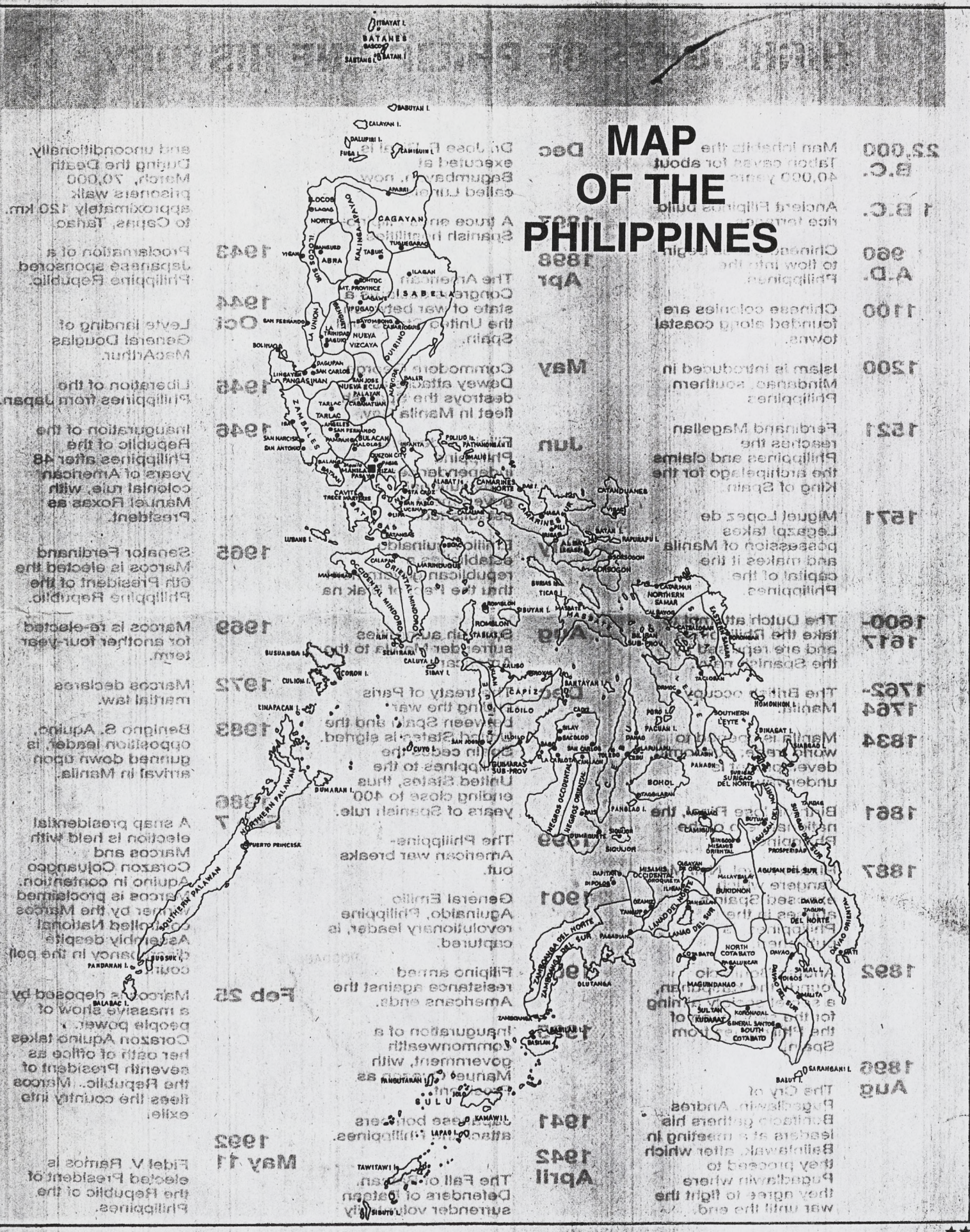
(Bowing)

Music Saludo.

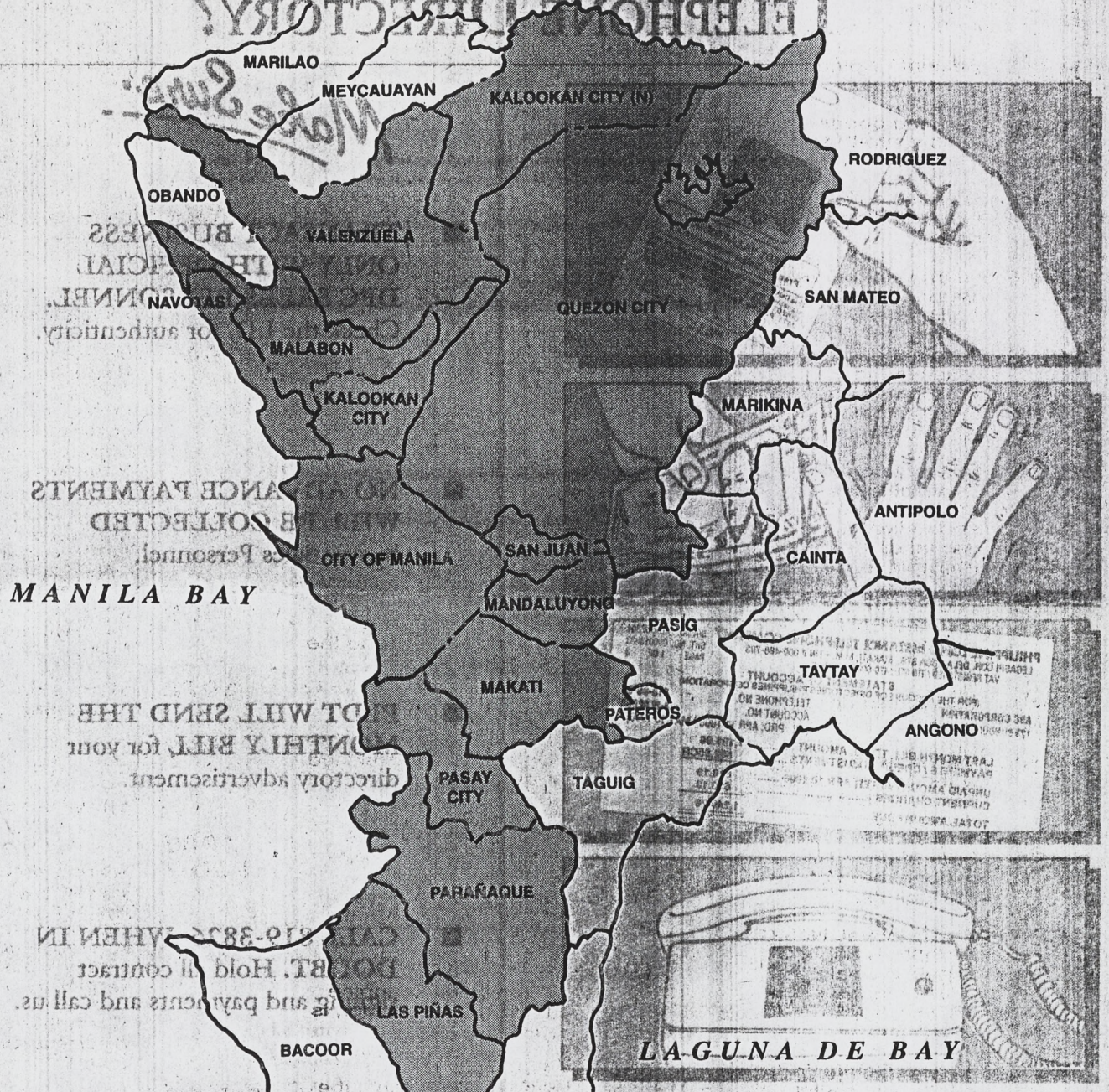
Face audience, join R hands, free hand of Girl holding skirt, that of boy is placed on waist.

Girl executes a three-step turn right in place, passing under arch of arms. (1 M), partners bow to audience (1 M). ..... 2 M

# MAP OF THE PHILIPPINES



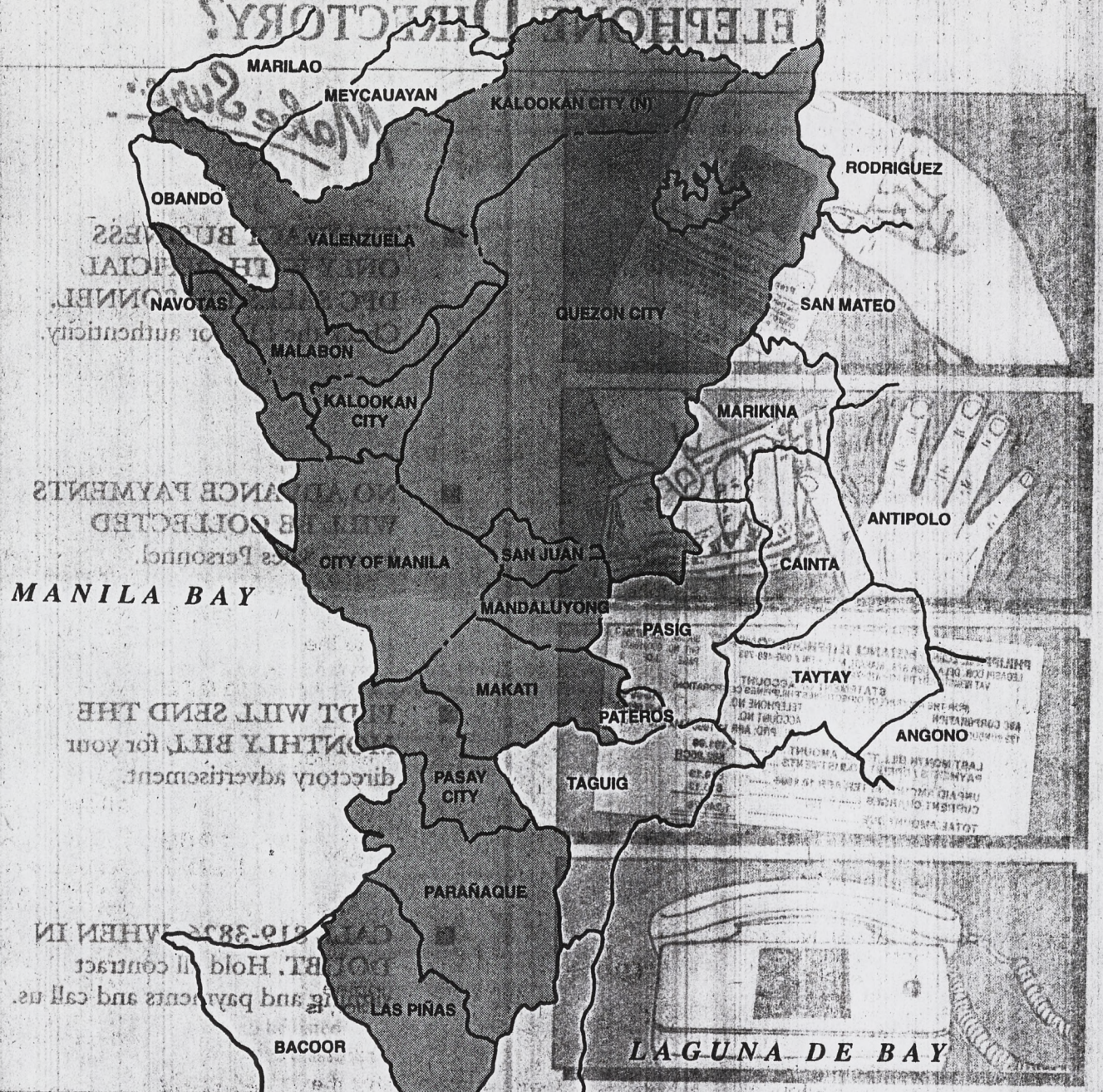
# 1996-97 PLDT METRO MANILA TELEPHONE DIRECTORY




## AREA OF COVERAGE

Shaded Areas

# 1996-97 PLDT METRO MANILA TELEPHONE DIRECTORY




## AREA OF COVERAGE

Shaded Areas

# HIGHLIGHTS OF PHILIPPINE HISTORY

**22,000 B.C.** Man inhabits the Tabon caves for about 40,000 years.

**1 B.C.** Ancient Filipinos build rice terraces.

**960 A.D.** Chinese goods begin to flow into the Philippines.

**1100** Chinese colonies are founded along coastal towns.

**1200** Islam is introduced in Mindanao, southern Philippines.

**1521** Ferdinand Magellan reaches the Philippines and claims the archipelago for the King of Spain.

**1571** Miguel Lopez de Legazpi takes possession of Manila and makes it the capital of the Philippines.

**1600-1617** The Dutch attempt to take the Philippines and are repulsed by the Spanish navy.

**1762-1764** The British occupy Manila.

**1834** Manila is opened to world trade; economic development is underway.

**1861** Birth of Jose Rizal, the national hero of the Philippines.

**1887** Rizal's novel, Noli Me Tangere which exposed Spain's abuses in the Philippines, is published.

**1892** Andres Bonifacio founds the Katipunan, a secret society aiming for the separation of the Philippines from Spain.

**1896 Aug** The Cry of Pugadlawin. Andres Bonifacio gathers his leaders at a meeting in Balintawak, after which they proceed to Pugadlawin where they agree to fight the war until the end.

**Dec** Dr. Jose P. Rizal is executed at Bagumbayan, now called Luneta.

**1897** A truce ends Filipino-Spanish hostilities.

**1898 Apr** The American Congress declares a state of war between the United States and Spain.

**May** Commodore George Dewey attacks and destroys the Spanish fleet in Manila Bay.

**Jun** Filipinos declare Philippine independence; a constitutional government is established.

**July** Emilio Aguinaldo establishes a republican government thru the Pact of Biak na Bato.

**Aug** Spanish authorities surrender Manila to the Americans.

**Dec** The treaty of Paris ending the war between Spain and the United States is signed. Spain cedes the Philippines to the United States, thus ending close to 400 years of Spanish rule.

**1899** The Philippine-American war breaks out.

**1901** General Emilio Aguinaldo, Philippine revolutionary leader, is captured.

**1902** Filipino armed resistance against the Americans ends.

**1935** Inauguration of a commonwealth government, with Manuel Quezon as President.

**1941** Japanese bombers attack the Philippines.

**1942 April** The Fall of Bataan. Defenders of Bataan surrender voluntarily and unconditionally. During the Death March, 70,000 prisoners walk approximately 120 km. to Capas, Tarlac.

**1943** Proclamation of a Japanese sponsored Philippine Republic.

**1944 Oct** Leyte landing of General Douglas MacArthur.

**1945** Liberation of the Philippines from Japan.

**1946** Inauguration of the Republic of the Philippines after 48 years of American colonial rule, with Manuel Roxas as President.

**1965** Senator Ferdinand Marcos is elected the 6th President of the Philippine Republic.

**1969** Marcos is re-elected for another four-year term.

**1972** Marcos declares martial law.

**1983** Benigno S. Aquino, opposition leader, is gunned down upon arrival in Manila.

**1986 Feb 7** A snap presidential election is held with Marcos and Corazon Cojuangco Aquino in contention. Marcos is proclaimed winner by the Marcos controlled National Assembly despite discrepancy in the poll count.

**Feb 25** Marcos is deposed by a massive show of people power. Corazon Aquino takes her oath of office as seventh President of the Republic. Marcos flees the country into exile.

**1992 May 11** Fidel V. Ramos is elected President of the Republic of the Philippines.

# Body Arts Center

Dance Fitness Music

Sommerset Plaza West 1660 Broadway, Suite #7 Chula Vista, CA 92011


## SAYAW ED TAPEW NA BANGKO

(Pangasinan)

*Sayaw ed Tapew na Bangko* is an unusual dance. The meaning of *Sayaw Ed Tapew Na Bangko* is the *Dance on Top of a Bench* and the dancers actually perform the dance on top of a narrow bench. This is a lively dance native to the barrio of Pangapisan, Lingayen, Pangasinan, which calls for skill and good balance.

## TINIKLING

(Visayan)

In Leyte where this dance originated, the *Tinikling* used to be performed between two long pestles. It is a dance imitating the movements of *tikling* birds as they play and chase each other. Hence it is named after the bird, *tikling*.

During the harvest season, especially at the time of pounding, this dance is usually performed by a man and woman while the pounders are resting. They dance to the music of singers and a guitar. The dancers show their skill, endurance, sprightliness, and grace by nimbly hopping and leaping between the pestles that are clapped in time to the music. There is much fun and teasing if the dancers' feet are caught by the pestles.


Tel. (619) 426-9423

The 1988 programs of the Samahan Philippine Dance Company are supported in part by grants from the COMBO, Combined Arts and Education Council of San Diego County, NEA (National Endowment for the Arts), CAC (California Arts Council), the NEA/City of San Diego Test Program and the Members and Supporters of the Dance Company.

## DANCERS

*Ruby Chiong, Mary Afan, Lorena Basmayor, Azella Caballero, Leizl Castro, Helena Clarin, Valerie Convento, Cecelia Linayao, Teresa Linayao, Gina Munoz, Jane Rose Saturnino, Tony Salamat, Patrick Ambrosio, Michael Brizuela, Joseph de Guzman, David Hulsey, Ellison Navales, Efren Nierva, Atilano Ranches Jr., George Viray*

### Guest Dancer: Tony Salamat

*A former member of the F.E.U. Dance Group and Julie Boromeo Dance Company and lately of the Cultural Center of the Philippines is performing with Samahan for the first time. He directed his own Philippine dance company and performed all over Europe and the Middle East for over twelve years.*

## MUSICIANS AND CHANTERS

*Narissa Reyes, Elly Aguilar, Juanita Caccam, Gloria Clarin, Mario Gajo, Robert Nocon, Sheryl Rodriguez, Bill Rosario, Emmanuel Suyao*

## PRODUCTION

*Artistic/Executive Director* . . . . . *Lolita D. Carter*
*Associate Artistic Director* . . . . . *Ruby Pearl Chiong*
*Music Director* . . . . . *Narissa Reyes*
*Assistant Music Director* . . . . . *Sheryl Rodriguez*
*Contributing Choreographers* . . . . . *Tony Salamat (Pai Matayay),*
*Costume Design* . . . . . *Lolita D. Carter*
*Ruby Pearl Chiong*
*Lighting Design* . . . . . *Mark Scott*
*Set Design* . . . . . *Props and Drops*
*Graphic Design and Illustration* . . . . . *Cecelia Linayao*
*Stage Manager* . . . . . *Paula Scott*
*Photography* . . . . . *Kathy Mullins*
*Sound and Videotape* . . . . . *Jun Galang*
*Props and Transportation* . . . . . *Rey Abrenica, Teo Allas, Jun Ranches, Carlos Linayao, Gene Nocon*
*Tickets* . . . . . *Ruby Convento*
*Hospitality* . . . . . *Fe Linayao, Angel Convento, Ruby Convento, Mila Thurber, Vi Camaya, Rose Navales*

### Samahan Philippine Dance Company Future Events

**Theater Performances** . . . . . *July 16, 8 p.m. Educational Cultural Complex, San Diego*
*September 17, 2 & 8 p.m., City College Theater, San Diego*

**Fiesta Filipina** . . . . . *Featuring Filipino Gourmet Food and Traditional Performing Arts of the Philippines in the Linayao Family Compound, San Diego, August*

**For information about the above events or the Samahan Philippine Dance Company call: 444-7528**

# Samahan Philippine Dance Company

*In Concert*

## 'The Legend of Sarimanok'

*Dances of Mindanao*

## Sherwood Auditorium

**La Jolla Museum of Contemporary Art**
*La Jolla, California*

**April 16 - 8 p.m.**
**April 17 - 2 p.m.**

*1988*

## PROGRAM

*According to history, a number of landbridges originally connected the Philippine Archipelago with the mainland of South Asia through Borneo, Sumatra, Java and Malaya. Trickles of migration brought various people from these lands to settle mostly in the southern parts of the Philippines. Much later, the ancient Southeast Asian trade routes brought in other influences from China, Indo-China, India and the Indo-Arabic Muslim countries. The diversity and mixture of cultures affected the customs and traditions of the people. The predominating influence in dance and music is Malayan and/or Indonesian in origin. They arose from communal rites, from needs to commemorate special events in the lives of the people such as weddings, deaths or preparations for war or simply to lighten the tasks of every life.*

## THE LEGEND OF SARIMANOK

*Sarimanok (meaning extraordinary bird) is a traditional design, a symbol used in all festivities of the Maranaos, a major Muslim group who live in the region of Lake Lanao, Mindanao. According to legend, a golden bird alighted on a ship during the wedding on board of an important royal prince. The peace and prosperity that followed the event was attributed to the appearance of the unusual bird. Since then, the bird symbol was adopted by the people and became an important part of all festivities. The design is utilized to decorate homes, places of worship, and communal structures.*

### DUGSO

*A dance of offering thanks to the Gods for a bountiful harvest. Performed mostly by women, it signals the successful harvest of golden grains of rice.*

### BINUYA

*A Manobo tribe ritual of healing. The ground around the sick is purified. Through the strenuous efforts of the male and female priests (baylan) and the cooperation of the villagers, the patient is healed.*

### BINAYLAN

*A courtship dance of the Maranaos.*

### KANFU DE DAFENG

*A Bilaan young man has the opportunity to choose a bride from three beautiful young girls.*

### SULTANA

*The Sultana, a lady of royal blood is presented in the royal court with the assistance of her ladies in waiting.*

### TAHING BAILA

*A mimetic dance of the Yakans of Basilan Island simulating the movements of fish.*

### EDEL

*A dance of revenge of the Mansaka people. A ritual commemorating the deaths of fathers, husbands and sons in war.*

INTERMISSION - 20 MINUTES

### SAMBI SA MALONG

*The malong, a traditional garment of Maranao women is worn in different ways.*

### KUNTAO MALONG

*Philippine martial arts movements are combined with movements using the short malong for Maranao men.*

### KADAL BLELAH

*The dancers portray the Blelah, a mythical bird of the T'boli tribe.*

### PANGALAY HA PATTONG

*Festival dance of the Tausogs. The dance imitates the graceful movements of the vinta (sailboat of the Muslims) as well as those of birds and fish, and other fauna that abound in the Tausog world.*

### PAI MATAYAY

*A warrior of the Manobo tribe, the lone survivor of a battle, recants the death of his chief and his followers. He wishes death for himself because of his anguish for comrades lost.*

### SINAWALI

*A fight based on Philippine martial arts.*

### SINGKIL

*One of the many versions of Kasingkil or Kadyasan sa Singkilan. This ceremonial dance is about a certain Princess Gandingan whose travels take her through a forest during an earthquake. She and her entourage avoids injury by skipping nimbly among fallen trees and rolling rocks. The dance is named after the distinctive bell anklets worn by the Princess.*

END

**This program was made possible in part through a grant from the National Endowment for the Arts/City of San Diego Test Program. It is co-presented by the La Jolla Museum of Contemporary Art.**

# Body Arts Center

Dance Fitness Music

Sommerset Plaza West 1660 Broadway, Suite #7 Chula Vista, CA 92011


## ESTUDIANTINA

(Tagalog)

This is a very lively and gay dance found in Unisan, Quezon province (formerly Tayabas). During the old days this dance was a favorite in social gatherings and was usually performed by young men and women who were students of private schools and colleges in Manila. The boys were called *estudiantes* by the barrio folks and the girls, *estudiantinas*. This dance was therefore named after the latter. It was usually performed to the accompaniment of a flute and a guitar.

## BINASUAN

(Pangasinan)

*Binasuan* is very colorful and spectacular dance from Bayambang, Pangasinan. *Baso* means drinking glass. *Binasuan* in Pangasinan means *with the use of a drinking glass*.

In this dance, the dancer displays good balance, graceful movements, and unusual skill. She dances with three glasses half-full of water, one on her head, and one each held on the palms of her hands. She shows her skill in maneuvering the glasses, particularly when she executes continuous fast turns, sitting, and rolling on the floor without spilling the water or dropping the glasses.

*Binasuan* is usually danced only by one girl, but sometimes two or three or more girls may dance it in group formation.

## KURATSA BOHOLANA

(Visayan)

*Kuratsa Boholana* is another lively dance that originated from Bohol. *Kuratsa* is ver popular in the Philippines, especially among the Visayans and Ilocanos. In the old day no social gathering was complete without this dance. Expert and skillful dancers som times make their own combination of steps and movements on the spot amidst th cheers and applause of the onlookers.

## PUKOL

The *Pukol* dance can be traced to one of the oldest of the native games among children in the Visayan Islands. The game is called *Pokoe* (pronounced pokoi) in Aklan, Capiz, and *Pukol* in other parts of Panay. *Pukol* means to strike or bump against each other. The game is usually played by children at the riverside or seashore while bathing or after taking a bath in the river or the sea.


Tel. (619) 426-9423

# Body Arts Center

Dance Fitness Music

Sommerset Plaza West 1660 Broadway, Suite #7 Chula Vista, CA 92011


## ESTUDIANTINA

(Tagalog)

This is a very lively and gay dance found in Unisan, Quezon province (formerly Tayabas). During the old days this dance was a favorite in social gatherings and was usually performed by young men and women who were students of private schools and colleges in Manila. The boys were called *estudiantes* by the barrio folks and the girls, *estudiantinas*. This dance was therefore named after the latter. It was usually performed to the accompaniment of a flute and a guitar.

## BINASUAN

(Pangasinan)

*Binasuan* is very colorful and spectacular dance from Bayambang, Pangasinan. *Baso* means drinking glass. *Binasuan* in Pangasinan means *with the use of a drinking glass.*

In this dance, the dancer displays good balance, graceful movements, and unusual skill. She dances with three glasses half-full of water, one on her head, and one each held on the palms of her hands. She shows her skill in maneuvering the glasses, particularly when she executes continuous fast turns, sitting, and rolling on the floor without spilling the water or dropping the glasses.

*Binasuan* is usually danced only by one girl, but sometimes two or three or more girls may dance it in group formation.

## KURATSA BOHOLANA

(Visayan)

*Kuratsa Boholana* is another lively dance that originated from Bohol. *Kuratsa* is ver popular in the Philippines, especially among the Visayans and Ilocanos. In the old day no social gathering was complete without this dance. Expert and skillful dancers som times make their own combination of steps and movements on the spot amidst th cheers and applause of the onlookers.

# Body Arts Center

Dance Fitness Music

Sommerset Plaza West 1660 Broadway, Suite #7 Chula Vista, CA 92011


## SAYAW ED TAPEW NA BANGKO

(Pangasinan)

*Sayaw ed Tapew na Bangko* is an unusual dance. The meaning of *Sayaw Ed Tapew Na Bangko* is the *Dance on Top of a Bench* and the dancers actually perform the dance on top of a narrow bench. This is a lively dance native to the barrio of Pangapisan, Lingayen, Pangasinan, which calls for skill and good balance.

## TINIKLING

(Visayan)

In Leyte where this dance originated, the *Tinikling* used to be performed between two long pestles. It is a dance imitating the movements of *tikling* birds as they play and chase each other. Hence it is named after the bird, *tikling*.

During the harvest season, especially at the time of pounding, this dance is usually performed by a man and woman while the pounders are resting. They dance to the music of singers and a guitar. The dancers show their skill, endurance, sprightliness, and grace by nimbly hopping and leaping between the pestles that are clapped in time to the music. There is much fun and teasing if the dancers' feet are caught by the pestles.


Tel. (619) 426-9423

Bernard: pretty good intro a dat slow. During music intensive, I tried to learn (jay's) teaching method. He was goin hella fast… tried to rephrase/approach him differently in his teaching slower. Hard to learn in a different way, challenge to get used to. Prof. Nancy's lecture: sad about issues that Muslim Filipinos go through. Hyped up when she talked about indigenous culture.

Charisse: I pretty much feel the same way as all you guys. Nanncy was the best. She's very outspoken compared to other teachers. First dance workshop was hard because it was too fast. I didn't have formal training in this. That's not the way how I learned it. I just had to get used to their teaching method. If there's more seafood, it would be better. Have more native food.

Henry: I was very surprised with the camaderie and chemistry. When we did the warrior dance, my dance instructor was always telling me, after the traditional, he said experience with your sword. This is what its all about. Experiement with everything and do things you wouldn't normally do. Dr. Nancy's lecture was powerful. The one thing I really liked about dr. Nancy was when she talked about islam. The number one thing that stuck out was our chemistry for the first day and the chemistry amongst our dance instructors and the communication that went on. She made a connection to how Filipinos discriminate against other Filipinos. We need to get over our differences and that's who I took it. Its not only going on in the states. Also going on in the Philippines. Interesting how she broke the gap between here in Mindanao and the states.

Neal; today was extremely productive. I liked how you broke it up w/ interaction and lecture. Otherwise that'd kill me. I enjoyed the warrior dance and it was extremely patient. My teacher worked w/ me and I appreciated that. I enjoyed the group cohesion that we're having so far. I do agree with tito dan, we need rest. We should take advantage of the nap time or get to bed early. Your body will break down 5 to 6 days regardless of how you are. Its not good on a trip like this. Our days are like boom boom boom we got be here and do this. If you don't take care of yourself, your body will shut down. The first day set the standards. Now I got a taste of whats going and I know what to expect the next 8 days.

Mercy: about babu's workshop was I couldn't understand the writing on the chalk board. A lot of the things she was saying I didn't understand. The performances today and the whole interaction w/ the other dancers. They were really nice. We did the malong malong dance and our instructor taught us how to use a malong. We didn't have any dance steps. When we did singkil, our instructor was extremely patient with me. There was one point where I just wanted to give up, but she knew I got it. she said to just act like you're a princess. The whole performance was something I had to get over. Now I've gotten over that. Alright I'm just gonna do it. it wasn't as bad as I thought it would be. Nancy's lecture was awesome. She seems like an open person.

Michelle: Having dinner with dr. nancy let get more personal with her. Looking forward to another interaction with her. Had a lot of fun today. Seems like we've been here

forever. Had a great work out. I enjoyed working the dancers from the university. The dancers were very happy and supportive of us. They helped me pull away my Americanisms with my dancing. Basically just to relax. Gave me another insight into dance. I hope to deepen that whole mentality. How manai helped us by stepping in to break it down. Was very thankful. The food (lapu lapu, fried egg was good) was good. Getting to good food was a plus. An hour and half break is a good idea. Wanted to go wander too. Its good to see the daily life of the students. Saw some guy skating w/ his caps. Girl with a tounge ring.

Alleluia: my stereotype of everyone broke down. Glad to see you guys stood up. Glad to see Filipino Americans are greatful for receiving something from the students. Talking about the respect issue, if you meet someone with their honorifics and accomplishments. With the repeat, some of the people that were invited didn't want to come, but they showed up, but we had to literally introduce them. The vice chancellor was invited to speak, so he didn't know the agenda. You need to know that there's certain protocols that we have no control over. We're being very sensitive to the community where we're at. You should feel privileged that you're hearing it for the first time. Got to switch your mentality around. Looking at the staff, we were figuring what to cover. Wanting to see outside the university is tough. Have 2 days to maintain your eagerness. Letting us know where you're going. We really will look for you so let us know.

07/03/04

Neil
Yesterday I was pretty tired but to be honest with you, another day of dancing. Second day blew away the first. Im really enjoying myself. We traveled along way. Keep up the motiviation. Third day shopping. Thanks to carlo and bong. We see how much you guys have oroganized for us. Im just really enjoying the group cohesion. I really like how someons performing everyones all wooo. I know its only the second day but good

Mercy
Good time. Trouble with malong

Tito Dan
Cant quite put it together yet. Slighlty more complicated section. You got space and its linear. With the music thing. Yikes. Instrument doing this and tahat. Complaications are multiplied with unexpected guestes. Lot of time doing basic stuff. Akward. They knew a couple of pieces that they made up. Datuan said they made it up. Bogged down. I don't know how, originally when we talked about it in Davao. One groups of aritists, a complete song. If it's a two o clock to dinner time

Mitchell
Seriously I was just bummed out today. When we came in we already knew what we wanted to learn. Then the ladies came in. its riducicualus. Basic stuff. They still came in. it was inconvenient and rude because it was our workshopt. Stressed me out. And I

couldn't learn anything else today. Nothing of quality or anything. Missed opportutinty. Datuan, amal and teng there and I couldn't do anything. Good dancing

Alleluiah
Too bad that the process didn't go smoother. I think there was some miscommunication. Very rigiouros for the music. Look like the same old songs.Jam. told girls to get out of there. teng im very confused, because im working with visitor, and these gilrs. I was hoping all of you had come to me. I have told all of you not to come here. Toled them off. I think that we need to get some clarificiation. Dance, we can be there to pull htem off. But music, you cant allow. My concerns with you guys. I push the agenda, to learn and show what they learnsed. Dealing with it should be immideiate. Ask us ask carlo, and tell us their still here

We didn't wait thoug. They came in, and we waited a little bit. But they still kept on coming back.

Miscommunication with that. Earlier I stopped them. They thought it was okay to jam. Fillers for kulinatng. That's their role. They should be there to fill the gap. Its my fault because I slept

We don't need fillers in the musice, they can concentrate on a particular piece.

Tito Dan:Part of it, we were gonna be doing the music for the dancing. We practiced that a little bit. That got start of the amming

Alleluiah:I was thinking of the whole situation. What the musician said to me was that you know everything already. I know you don't know. I don't want to put you all down. How do we

I don't think there was an issue of him opening up

Carlo- starting tomorrow, SKE are not allowed to actively join the workshop.

Alleluiah- talked Teng and rest into staying longer.

.....
Alleluiah-So why don't we try then wheather its tomorrow or the next day to go along with those specific things.

Carlo-if you need one on one with him we can do a one on one with

Carlo-If we need someone who can hands on, then we will. We can pull out

Alleluiah-Why don't we, this needs to be planned. Lets have a separate meeting, as to how it will work with the music. Did that bust everyones bubble now.

Henry-I was kinda surpritsed. Struggling with. Somehow I got back into it. but I pulled it off. That was kind of new to me. Your struggling, but you gotta pull it through. I had very good insight and conversations with the people today. During the workshops. Very insightful. .im just sturprised, when we do our stretches. I was surprised, when faisail was teaching, The muscles you don't use.. Im in shock, I never thought this muscle could move like that or this bone. That caught me of guard, our body. But, pyhically im good, im ready to go

Mia-Dances again where incredible. Faisal was really good. I don't known. Background primer and in particucalar, how he facilated the dance. Choreography, worked with, small groups, it helped. Like for my kapamalong partner. Sining pambayoka, u assume that they know more. But it seemed like we were on the same level. And we did it. someone blessed us with a black out. That was a lot of fun today. Super feeling parts of my body that I didn't use in along itme. Strike, yoli. Talking to folks and yoli. Getting socio-economic and political perspective. Speakers intergrated into workshop is really really informative.

Ryan
My body is beat. Ive done hip hop class intensive but that's just one day. This is everyday. Im greatful for it. Im learning from a plethora of aritists. Im very grateful for it. even thought its not really my forte. It can really be translated into hiphop. There is this interconnection. There is Filipino indigenous to hip hop. I may look serious but im really having a good time. Im not gonna do cartweels or anything but im happy. Im blown away by everything. They want to know more. I told them that me and michelle will be there on Thursday. Blown away how hiphop dance has reached this part of the world. There is a hunger for it.

Charisse- I feel good. Really enjoy working with the students. Lied talking iwith the students about everything, the states, living with the pi. Really proud of myself, cuz I can't move on the stage, and hopefully by the end of this lab, I'll be perfect. Really ogood time today, food was the best. I'm getting better, especially with my allergies with my allergies.

Bernard
Tito dan and Mitchell I don't know what to say. Need to be more positive. Then seem like they know everything. Good thing datuan was there. tituago and kutyapi, he gave me some tips. I need to spend a year to get into the kutyapi.. restaurant the fodd made me cry

Michelle
Eat with our hands. I enjoyed today. Fun filled day. Yoga with mercy and me. I know not to call attention. I love working with the students. Their just a bundle of energy. Email and friendster. Its fun to be around that positivity. Sharing ourselves with one another. Looking forward to tomorrow.

Tito Dan
When I finally realized how it was gonna be. I had to adjust down the expectations. Im just happy to be with all these masters. I struggle with kulintang. 3 hours, ill be lucky if I get a pattern right. For me just to be there. 3 hours and learning all those instruments. I wasn't you know, as bummed out as much. I feel. Pictures while new camera. Shots of our own session. Teng. I experimented with it. I just had fun. I was having fun. I didn't know what else tod do. I didn't know how to use it. The fact that these are his flutes, and he said that this is yours, it made my trip right there. cultural treasures. The fact that this is his own personal instrument and he gave it to me. I was moved.
The part that did bum me out.Master Lumuntud, spent all his time sitting. HE should be the one playing. When he was playing, know one was in the room. That part bummed me out. To me, this guy is a walking God. I realized incredible communication problems. I was semi depressed. I had to go downstairs to decompress.

I think what you all must understand. He can play anywhere. We also gave him the afternoon.

Carlo-Last time tatanya was here. Bapa amal got sick. Just give him 3 to 5 pieces.
I nearly passed out. He holds the agong for me while I played. Hed smile. Im so happy to be here.

Alleluia-Your actually his grandchildren

Carlo-There are some pieces there that danny doesn't know, if danatuan.

I had to do that toast thing. I loved the performances.

Alleluia-During the sagayan, the palipat sagayan. Teng went into a trance. Im getting so emotional all of a sudden. Im starting into a new project. The warrior project. The healing part. There was a commotion in the back. Teng was trancing out. All the magindanawants were worried. I pulled him out of it. It was incredible. And he came out in a minute. Oh shit.maybe he was gonna come out anyway. Everyone was completely shocked. His hands. And all of this musicians were touching. It if doesn't release, your muscles tense up. He came out really quickly. I asked him how long he was under, and he said, oh mana, he was under for an hour last night, we had four doctors, try to treat him.

I was looking for a white flower

Lights went out he was still playing. Trancing, its eally not true. Its like a meditation. People do all sort of things to get into this place. Its really a special thing. You arrive at this special space but its incredible. For me as an artist. Intellectual and gut. To experience that is an amazing thing for me.

I witnessed a trance before. Drummers. Master drummer your also a priest. Santaria. What they aspire to is that trance. Ive seen it once, and it's a humbling experience. Sublime state of conciousness or spirituality. The incredible energy. The healing power.

Vibes they give in the community…trance..rolling eyes, unhuman noices. And to think that this phenomenon is not unique. What Im thinking is, that theres something that happened today. We are part of this energy circle. When I first met him. Theres something missing with him. Seemed stand offish. Very nurturing, positive, caring guy. To me its not even the music or the dancing, it's the social spiritual and emotional for me. Whether or not I learn another pattern or note.

Mercy-Yoli said you cant know peace withouht knowing a culture of a people. And I feel like this

7.4.03

everyone is on sensory overload. So our ating-tao disciplinary action for the guys being late is unacceptable, and was dealt with ating-tao style, which was too much for our non-ating-tao group members to take.

Bernard- glad to be learning the sourthern part of the culture. had to play catch up because he had a hard time at first. Learned a lot from the last presentation, gave him more insight.

Manai- blown away by last presentation of the day, how they used the prespective of the evacuees. How they reached the masses, fits into the paradigm of the visayan artists. Made her question her own art and her intentions.

Henry- today was great, the dancing and everything. But the video was what blown him away. Put into the activist mode. We're with the people who experience this. He came to the tribal tour for the political aspect. How they're denied things, despite being the same people. For him personally, he knows he cannot sympathize so he's not gonna play a fake humanitarian. All he can do is spend time with them.

Manai- video was very uplifting, and teng's words. Really comes from within, and not without. That's her hope, that there is a beacon of light in the midst of atrocities and surviving this far, just as we have survived this far.

Henry- it's a given we're all for peace. Question is, what's after that? What's deeper than that, what's the next step?

Mia- it's not about levels, there's many things going on at the same time. The notion of jihad is really in the heart. It's not peace or war, not guns or food, it's all different levels. Filmmaker is a person of peace in his heart, and didn't take after his uncle. Which is why the ating tao discipline threw me off, cuz there's just many different ways of dealing with things. The last peices was very interesting to me, just spending so much time with indigenous art and now we can see some contemporary art. She loved dancing today, cuz she's been trying to do it for years, really uplifting for her.

Dan- his first trip to Mindanao was in 75. in his ignorance, he took a lot of pictures. Did some soul serching about what it is he was doing. Got accidental access to places, and took pictures of them. Put them on exhibit. In his heart of hearts, the photos were about him. Smething about the beginning of the movie, he found something wrong with the long haired rocker, because it brought him back to 75. there is no draft in the PI, but those people didn't volunteer for their situation. What really was their vision?

Manai- her question was what their audience was, as a reflection of what she can do as an artist.

Mia- it's unfortunate that they can get funding for that, but not for anything beyond that. Mercy- baffled by the whole concert thing, really threw her off. Tried to find out what the point of the first documentary was in connection with the second film of the concert.

Manai- so the second movie threw off our pattern of thought.

Mitch- should have seen the second movie first. Today realized it will be hard to leave this place. Laughed so many times today. Like with the workshop today, standing with Faisal and niel, just knew what they were laughing about. In kulintang workshop, the masters came in, and they were all trying to learn the pangalay song, it was funny looking at the masters learning the same thing.

Dan- and they were asking us how to play it, but what was beautiful was their spirit. The three of us were debating in the room whether they were gonna play or not. So they couldn't get it, cuz hand are doing two different things. But the other dancers are doing their thing, they stepped up. So they too must step up. It was a humanizing experience.

/Ryan: I don't have much to say I'm overwhelmed by everything that's happened today – so much went on today I don't really know what to say – so overwhelmed – I've connected with people that I never thought I'd connect with. Going to town and ? I'm an artist and an activist and when I put the two together I don't know what to say. I'd rather process in silence.

7.5.04

Mia: One of the issues I'm bringing up is something that's been a little bit weird for me is the eating situation with us and kambayoka. They enter this room, and they stop and come at the door. I understand now that they get food at the dorm. We're with them all day, but i just felt weird that we're not sharing the food with kambayoka.
After dinner tonight, they invited us to check out what they eat, but now I understand. It was a nice day but a step lower than the last couple of days. I felt like it breathed really well. I enjoyed talking to some of the master artist informally about what their lives are about.

Mitchell: this morning was cool. When they showed the asik it was awesome. Teng is the awesome. The music workshop was really too short. We maximized the time. We already knew what we wanted. Hoping it would last like the other one. Wondering if there is a possibility if we could have a session with teng or datuan. One thing I felt uncomfortable with was talaano was just sitting there with the maguindanao musicians. Faisal was telling me that while I was playing gandingan I was courting boom. That was pretty funny. Datuan and teng are good because they understand about the breaking into sections and playing show methodology. Switching three times was crazy. I'll just play the babandil, but teng is amazing damn. The last tribal tour, even one of his relatives, a 60 year old woman that plays better than teng. One of teng's aunts plays the kulintang in a semi circle.

Henry: Teng play spontaneous pieces. Get through today waiting to expect what's going on tomorrow. During teng's piece, datuan was wearing his black barong looked like I'm the man. Teng gave a little smirk and you felt that aura about him.

Michelle: I enjoyed all the activities that faisal had us do like the extra curricular stuff. When he has his lecture, he's animated. The tsimis that he mentioned during his lectures was funny.

Mercy: Learning the asik dance was really cool, and its only played royalty and we were learning it. It was funny because the girls didn't know it either and all the girls stuck at the same time. Everything we went in a circle and you find someone that wasn't there. Then you see charisse getting lost. That was fun. We went to the comp center today and it was kind of cool, but I was talking to the students and we got different perspectives of the outskirts of marawi. Talking to jai about where's charisse where's dan. I think its imperative that we tell someone that we're going somewhere. Found out there's a curfew at like 6:30pm.

Ryan: It was a mind blowing day. I kind of got more insight about the misconception of asik being a slave dance. Understands that its an illegitimate daughter of a sultan. Now I see why it's a slave dance when it really isn't. Now I got clairification. Now I know I'll be teaching these dances sooner or later. Glad to be here because it opened my eyes because now I learned how the dances are learned correctly. I can see how these dances taught today are only for royalty because even though they're simple they blew me away. Personally if I'm in the presence of someone speaking public, I try not to fall asleep or listen more. My basic outlook is to try to treat people with respect. Sit at the edge of my chair so I won't fall asleep.

Charisse: I had a lot of fun today. Went to a café and met some Indonesian people. I really like this place because it's a college town. Asking the people when these stores close, and its at 8pm. All the people have to go home to their dorms. When we all walked to the commercial center, we didn't know where the other guys were. I really loved the asik dance. Didn't know they had all these sultanates

Neal: yesterday henry and tito dan got me squared away. I had a lot of fun today. I really appreciate more now the Mindanao culture. before I was just whatever about the Philippines. I really appreciate the Maranao, Maguindanao and sama people. I'm juice for tribal tour. Liked how the guys are cheering on the girls.

Dan- good book on sultanate is "muslims in the philippines" by cesar majul, and "history of the Philippine nation" by onofre corpus

Bernard- awesome day. Finally went in depth to the sultanates, background of asik blew me away. Performances were mind blowing, after watching, "I suck at kulintang!" got to talk to more of the students, because we're off on our own with the music workshops. We were trying to find out how to get to the new teachers, and today we got them to slow down. When we walked in to talanao and datuan just exchanging info, uncommon for their respectives peoples. It's not that I'm not into theng's videos, cuz he's really good, but my body is just tired.

Mitch- we were playing cards, then datuan and others came over to play.

7.6.04

Mitch Today was very tiring but fun. Shopping was alright. Just being in the market. Tonights performance was umm hard to understand. Like movement and costumes. Food, some times, too much or too little. Last exercise, was good bc it should how well we could work together. Mabuhay.

PJ . Long day of travel. Glad to be here. See familiar faces. Looking forward to the rest of the trip.

BOOM: had fun shopping. Enjoyed meeting the mayor. Finding out about the texts w/ Neil was funny. Too hilarious. Enjoyed the production, and vocals. And students

Charisse: Enjoyed the mayors office and wearing the combo and the production and is still very tired.

Tito Dan: Left out the mayors office, and resort. Says saw no point in it. Very much respected the mayor of his stature. Felt his presence and aura. Would have rather done workshop in the afternoon, than being out and about. Felt that we could have been here, as opposed to making pashal. Enjoyed shopping. Verry relaxing. Hard to leave this place

Mercy: Enjoyed this morning. Thanks for batteries tito dan. Trippped out around the Lake. Being around the children. Appreciated hospitality of principal. Enjoyed Sipa's performance in front of the village. Mayors office was cool. Tripped off of ladies first and gender placement. Enjoyed market as well. The performance, was great with improve.

Mia: Tonights performance was great . Seeing Kamibiyoka was great. Would like to explore more how they integrated the type of theater they do. The lake did it for me. The entr4rance by the mosque was breathtaking and seeing the boys on the boat was nice. Enjoyed the lotus flowers. The Sipa guy was nice. It was good to get out of the university. Feeling the sense of PI. Very relaxing. Mayors office: felt like we were going through the motions. Felt like I was following around what we were supposed to do. Good to go shopping.

Neil: No disrespect tito dan, but I thought… doesn't understand why tito dan didn't want to go to resort and see the mayor's office. The resort was a nice to see, a landmark, and it was a privledge to go to the mayor's office. Everyone is having a good time, malongs, michelle a good bargainer. Today was good. Well-placed on manao's part. Takes everyday n stride. Maor'soffice was good, has a presence, an aura of a solid leader. Would follow. Performance was cool, everyone was integrated. Henry and mitch got jokes.

Henry: spomtaneity. Wear malongs, felt like showing you h ave learned. Performing with the malonngs. Liked going to the houses. First shop, everyone was in one shop few were in another. Tita nancy and half sister. Baptized with muslim name. something like a left jab out of nowhere. Nancy and half sister didtheir thing with the other ladies. Not a regular type of thing. Lake, fisher boys. Just imagine growing up here. Talking with the boys and it feels like we lived here for a long time, but we were only here for a few days. Walk path from hostel to here, feels like home. Doesn't feel like scared. Walk like it's your territory. Performance, we can go anywhere across the board and we can perform with tito dan, mithc, and Bernard on music, and us on dance. We can take it anywere.

Ryan - very well please. Enjoyed dancing. It was good to get a break. Going around everywhere today was eye opening but bot surprising. When arrived across from the mosque puming water, heard sorties but never seen it before in his life. It is everyday life. Life was a mess at home in the pil, he missed it. life is simple here. Didn't feel any sense of despair despite a bad situatiom. Who's to say it's a bad life. Market, I grew up in urbam environment because his own was used to it. nothing different about market. Mayor's office – like he saw scarface. Not intimidating, but his fface was like don't mess with me. Came off as a pretty neice guy but don't mess with me. I didn't find out that he was former milf member. Enjoyed kambayoka's performance was something different. Phili[[ine indigienous dance in a theatrical way. Breath of fesh air. Used to seeing the typical PCN. Cirque du soleil of the p.i. could imagine the other stuff they could do. Good day really enjoyed it.

Michelle – k's performance blew her mind. june breaking it down the eight elements, creating the seven minute piece. As a creator myself, gives isight cbout what to do about her own folk group. Stay focused to plan her show. Seeing the ensembles, incorpriatae movement, script, myth. What she wants to see back home and vreating it in 10 mintues with us. Go to parts of the town like the mayor's office. Every type of initeraction . but find her alone time to accomplish mission of being here.

Allel – go to mayor's office, was very important evernt. One - in this part of world, we have his safety. Guarantee his saftely. Families that couldn't guarantnee our safety. We were under the mayor. Very subtle. Good for the university cuz their bringin people in to tell about their culture. as Americans we come barging in. filled withmeaing. Very critical. Appreciated michelle standing up. Telling how beautiful this place was. We were in town because of nancy. They would not have come out for nothing. Because of nancy. Honoring professor nancy (sipa man). She is very prestigious. Babu is contact with the mayor. Nancy contacgt with village. Air was thick. Maranao peole cannot swim in lake. Why we couldnn't touch the lake. Amount of work staff is doing to make this happen. It seems easy and is natural because the right people are there to support our endeavors.

Bern – nice to see the maranao areas. Nice to go in ndepth about area to say place is awesome.

Dan – broke heart to see conditions of the torogan. See the rot on the beams holdind the structure. Middle of posts are getting hollower. An amazing structure because there is not one nail in that sturcgture. Like to see the older one.

Gone in the past years. Ancient treasures. Breaks heart that they were not preserved were not respected acknowledge for what they represent. Tita ____ evern more depressing to find out what politics are imvolved. Only two taruogas. No one is stepping up. There is s omething to me about goinh yto a sacred place – mosque, synagogue. Something very sacred about those children in the water. Its role and history with mosque. During sunset or sinri

Neil – we should do something for the staff. Treated us like family. Treating me like family. Are you okay. Not Some students we gotta take care of. Very appreciative. Michelle 's comment was well said. Driver did a good job, appreciative of the service.

Manai – pasalubong on pack list is for the staff.

Thursday – forum on Filipino American contemporary arts. One hour and a half. Hip hop (SKE) ryan and michelle. How we want to represent our culture to these people. Level of information. What else we show these people on how we live. Arts and people – how we represent ourselves. Short time what we are all about. Why we are interested in their culture.

Michelle - Our accessibility, our challenge our desire to come here

Ryan – doc. On Filipino Americans and hip hop. Showd them, this is what he does and what he is studying. Someone said he really understand now why Filipinos are into arts. Although doc was solely based on hip hop dance, how fil am. Associated with arts.

Hip hop is what michelle and ryan wants to show.

Deal witht broadway and musicals, pop and mainstream, whole other stuff that goes on that we need to share. Search for ourselves. Not wanting to become maranaos and indigenous people. To tell us who we are.

Interaction – teach kindergarten, PE, no wonder we should have show and tell with your dances. Teach them something then show and tell. Hip hop shouldn't be the only thing.

Appropriate to make a production out of it. engel and jay. Do an all nighter.

Brainstorm, pull all nighter tonight..what were going to represent.

Hip hop is stepping stone into other arts.

Babu and saki waiting for her ask some questions. If I had something tho share with the students. The students have a million and one questions.

Give brief introduction about the states.

Have a lot of talent. Have things we can create. Somebody did spoken word about our feelings about being here. Drum behind you. Bernard busts out beats. Ryan should break out dancing hip hop.

Personal message. Fuse hip hop with kulintang.
If it's not calling you, don't go there.

What we do at home. How it comes together for you. I'm interested in your culture. what is telling me to come here. What is in my current environment. Arts. Personalized.

How would they be motivated to come to our camp.
Slash narrative.
When narrator stops poem.
Introduces next reason why were here.

Wants to here from charisse.. why charisse wants to stay in the Philippines.
Michelle plans to move to P.I.

Knowing a difficulty to come to the U.S.

Three ideas.

1. hip hop
2. poetry

dialogue – artistic.

7.8.04 morning

mitch – wasn't feeling the movie. Would like to see people talk. But illongo bayabao and the food was great.

Charisse – I.B. I really enjoyed hanging out with the kids. It was about haning about with the moms and they are going to visit her in manila. Observe interaction with the family. Women were walking like the kini kini. Town was mystical and scary. Woman shaking neil's hand. Movie should be a doc. And it wasn't how it should be back then.

Henry – the execution rock was interesting. Jai said it was enchanted place. All the stories about the walking jars. Old lady when henry looked at her and everyone was greeting her. It was interesting.

Neil – very appreciative of Jai's hospitality. Feel like the Filipino culture is male dominated. Females on kulintang was amazing. Joking with them. Lady shaking neil S hand was interesting. Walked up to lady and introduced himself. Touching his houlders. Reaching for his face. Didn't feel comfortable. Tryin to help mitch put, but he got stuck. When he tried to pull away, she got closer. Movie was cool, but a lot of people were falling asleep. Subtitles couldn't read all of them. Enjoyed interaction with SKE folks. Enjoying the time, looking forward to another good day. Gives mad props to Mia and Michelle.

Tit0 Dan – ominous day. Something about the tourogans. Very spacious. Darkness makes tourogans makes them look omoinious. Lady grabbed Tito Dan's hand too. Thought she knew Jai. Execution rock is creepy. And people living next to the rock. Jars that walk. Machine guns thing caught him off guard. Looking forward to going to IB. Heard this song so many times and to see it happen in real life was touching

Mia - I.B. – having it flow so well. The women playing kulintang. Different vibe having someone invite you to their home and see different generations play. One ting that was interesting was how Jai said that each principality and barabgay have their own songs that they play. Movie was cool with Rosales. Perception of those groups were reaction to that time period. Torugans can see them all day long.

Mercy – yesterday was really relaxing. Everyone at jaya's house was really cool and mellow. They had a really strong sense of pride in terms of them being maranao. It was really cool to see it happen and then to see the real thing. Basically applying what we learn. I felt like a tourist yesterday because we went to all the different places which was fun. enjoyed seeing the bridge and torogan. I definitely felt something at taraka. I was into the movie, but I just wished we saw the ending of it, but its okay.

Ryan: it was kind of up and down for me. As far as what happened to me. Being that the house w/ the kulintang players was good. What I really didn't get was when I was videotaping, I couldn't really here the kulintang player was singing. I really wanted to listen to just her. For some reason after that, the rest of my time there was just her

singing and being loud was being annoying to me. Its not rude to them but it was to me, but it wasn't my place to say anything. When we went to the various spots in the village, I got this really blair witch project feeling. Everyone was quiet. The bamboo bridge was like the blair witch project. I got chills running down my back. Hanging out w/ the kambayoka folks at the comp center, I noticed they like hanging out like we do. They said its not a good thing when all the girls are looking at them, and all the guys suggested they should be in the group. One of the students at the mosque was kind of weird. Came off as nice but kind of got the feeling that he kind of insulted me because asking me if I'm a foreigner.

Henry – were visitors just cheching out Mindanao. Filipinos from CA. had a friendly conversation, yet the connotation was different. Does amercians mean their white? For the way he looks at it personally, we have the upper hand because we have 2 cultures. We are Filipino and are American. But not white American, define own way of being American

Charisse – always tell people that. Notice their presence.

Neil - Interchange americna with white. This isn't our land. We need to be more sensitive to them. Tita nancy said that why did neil tattoo his arms, looks like you got back from jail

It's a way to educate them.

This is what we are.

Personal q's means they are concerned for you.

Michelle – brings it back to the parents our parents' come from a different culture and mindset. We are go ing through this struggle where we are tyring to understand our parents. Generation and culture gap. Deeply enjoyed participation in family affair. Was uncomfortable with family watching us eat. Going down to the torogans, when we ended up at the mosque. Initially, stay in the car, but we we're here so just go. And it's all good. Gave her more energy.

Muslim - Eat with the right hand. Left is for hygiene.

Charisse – how people interact with each other.

Manai – eat everything on your plate.

PJ – observing and tryin to find spot in groupu. See a lot of scenercy. Catch a stare, and they feel they should be mugging me. He feels priviledged. Rude to fall asleep during the video.

Bern – loves to go to Bayabao. We can't paly the music during this time. Understood because when they don't play it, get s to experience what happens when they can't play. Stop when prayer. Full effect watching them play with costumes. Rock freaked him out. Torogans were too many, but did give him energy at the end. Like the movie.

Mia – Manai brought in A Tausug, but gone in five minutes.

7.9.04

Michelle. Yesterday was awesome. I wish we had more time for dialogue. I enjoyed watching the sipa players. They made sipa look so easy and effortless, and then it wasn't until our peeps were doing it that it was hard. I enjoyed interacting in that town. all those kids are so innocent. Going swimming naked and us just watching them being carefree is just refreshing seeing that. There was this pureness that I appreciate. Each one of us opening up our lives, is showing us some insight to other things.

Dan: I loved going back to calocan. Everything about that place is positive. The mosque, people, and the kids makes it possible. Yesterday hassan was here, I was fascinated. We should contextualize the religion with the arts and culture. the day was very positive. I'm torn thinking about datuan, is that its his personal stuff. I come in as an outsider and I'm thinking to myself how would I feel as an artist and I'm capturing what I developed. Knowing that I'm going to walk out with my stuff. I'm sensitive to that because I've seen people do that historically. Like first world people going to a third world country and taking their stuff. Sometimes I feel like a vampire. This is something I really struggle with. I have a hard time handling this guilt.

Henry going back to lake lanao, reinstated that simplicity is to key of life. As kids it brought you back to the virginity of life. Hassan was here. Tito Nancy was giving a description to us that he did the martial arts silat and that he was a big man. He can bend his whole body like nothing. He had a peaceful presence like his features and everything. We really needed the forum. Whats been going on these past few days, and we've been letting go of ourselves. I think that forum last night gave us one second of our time showing how we do it back home. It was well needed. The\communication was well done and everyone told about their life. We came on this trip with one goal but we're all going through our own individual thing. At the end of the day we put it all together and everything makes sense. That was the peak for me.

Neal: Lake lanao, to me, the site is humble. I really enjoyed it. I really wanted to swim. Seeing the little kids messing around, and I just love children. It broke my heart when we had to leave. I wish I could've game them more. The lake was beautiful. Sipa was a lot harder than it looks. It was good times and good experienced. the silat dance was good. I enjoyed it a lot. This is the first dance I actually felt confident with. The forum gave me insight to everyone. It gave me more insight into everyones character. We're going to be with each other for a long time, and I really appreciated the forum and getting to know each one. last night was fun making the good bye video and the cd's. I thought it was comedy. Wanted to order a pizza. Looking forward to more late nights with you guys

Mitchell: Sipa was awesome, and it was really hard. Made me realize how uncoordinated I am. The crack of the whip popped some of my ear hairs. I was down to swim lake lanao. I got to ask the maguindanao artist some other questions, and demonstrate the songs I wanted to learn. I really learned a lot from not playing. I was asking for different versions of a maguindanao song. Faisal explained to me that if you play 3 three versions of the songs, you're honoring the three houses of the sultanate. You play the older style to respect the elders. The reason why our songs are systematized is because they're really meticulously about tracing their lineage. You always start with duyog and you always end with duyog. I've performed with palabuniyan and boom, but now I know that I feel funny now playing what songs we're doing. Now i might have feelings of some of the arrangements. I learned more about everyone during the forum. Gave tito dan props, the students really needed to hear what you had to say. Last night was cool, we just kicked it. Now we're going to interact with us differently and we're going to be more close knit during the tribal tour. For future references, I don't regret learning the stuff, but there was a lot of material, and we could spend a week on a specific ethnic group. The more questions they responded too, the answers they gave made me ask more questions.

Mia: ditto to everyone was saying about sipa. My favorite part was when the guy in the truck was waiting for the elders to finish learning sipa. There was definitely this energy of respect. It was great to see lake lanao again. I was really bumbed to have missed the silat workshop. I was really looking forward to it. michelle and I weren't there we were accompany sister delia to her house. It was amazing just sitting there talking to her and realizing how much work she put into it. it amazing how delia showed all this work, but she says some of the darangen copies are going to be there. hopefully when michelle brings it back copies to la and I bring copies back to san Francisco, it all spark interest. Last night was fun working together and just hanging out was fun. We were just having a good time. Ditto to what michelle said about the forum. Hopefully if we're going to be with them this evening, we'll have more conversations with them. I'm ready going on this tour, and I'm going to miss being here. I'm ready to see the rest of Mindanao. Looking forward to cooking today.

Mercy: yesterday going to the see the sipa, I definitely like a big sense of respect around the elders. The way they were like standing on the hot concrete for so long. Being by the lake was mesmerizing. Watching them doing their laundry, made me see how their life is simple. Since we've been on campus, I've got to feel the life more of marawi city. It tooks out of the university environment. It just took a more real environment. Thye forum was really good. I definitely learned a lot more from everyone, especially interacting with each other for the last few days. Looking forward to the rest of the trip. Making the cd's was really cool, and we also got more markers, and everyone started coloring and everything. Can't wait to burn those cd's.

PJ: i just wanna thank everyone really quick for letting me welcome in your group really quick. After that long travel, I felt at home. Yesterday was really interactive day for me, from the sipa, and then to actually trying it. I had a lot respect for those elders. I enjoyed

hanging out with those kids. Seeing those kids having no shame. After were drove away, the kids were chasing our truck. Reminded me of the movie black hawk down. All the towns we visit, we're something out of the ordinary that we see, like that "witch," and all those kid they're all going to be missing them. They definitely had an impact on us. Wish I was here for all the other workshops. Thanks Bernard for teaching a little bit of kulintang now I wanna get into it. the forum made me realize a lot stuff that I don't know.

Ryan: yesterday was kind of like a break but not really from our normal dance intensive stuff. Going back to the lake was like wow we got a second chance. I'm just really really thankful getting that second chance and seeing that sipa performance. I would really like to see some of those elders challenge some hackey sack players. Being in the town with those kids, made me feel nostalgic about how you just live and you don't have to worry about what the world throws at you. I did wish the forum was a lot longer so we can interact and dialogue a lot more. I got a feeling that students were hesitant because it was either a big group, or it was the language barrier. It was understandable, we have tonight really dialogue with them more. Putting \together the cd's and pictures was fun times. It going to break my heart to leave this place and I'm looking forward to the rest of the tour.

Bernard: Glad to go back a second time to see the lake and sipa players. It does look easy. Once you try it yourself, you have to do it all at the same time. I guess im not coordinated at all. Ive always heard about the darangan, im glad tita delia took her time to translate it for us. Im really glad that shes trying to have it be accepted in Philippine culture. .during the music workshop I was floating in and out. Focus on something I haven't heard before. Sama stuff taalao. I wanted to get into something new. Glad and thankful for taalao. He wanted to set me aside and show more gabang stuff. Forum was good, nervous at first. Speaking in public. Scared. Tell it from the heart. Thankful to tito dan. I think everyone needs to hear. Fun making the video. All hanging out like weve been friends for a long time already.

Charisse: the sipa was good stuff. I don't know what to say because everyone said it. the dancing and the silat, I was having issues with it. I would've wanted to learn more of a girlie dance like something with my hands. It was fun anyways. I couldn't memorize it. the forum was nice. I can't really talk in front of people. I didn't say a lot of things I wanted to say. It was fun hanging out with everyone yesterday.

Alleluia: in response to dan's comments, in a way, your responsible of preserving it and passing it down. Sometimes we feel that we have that American attitude that the world wouldn't exist without us. We're not the powerful, we're just fortunate enough to come here. I just have to say how wonderful it is to come to our fellowship of our family and we're all from so many different places. I could see this thing that's going out and the knowledge that is being accumulated and responsibility is the key. For myself, I just love to see this, I don't create work based on Mindanao music and dance because I know its not mine. Now we don't allow ourselves to say we've worked hard to just come to

Mindanao. It's a combination of those two studies. A lot of it is churning. Always be vigilant. We have those tendencies to exploiting things.

7.10.04

Mitchell: yesterday was the best day ever because we got to cook. Its cool I got some maranao recipes so I could impress my folks. The closing for that party was cool. I wish I was awake longer for that. It was a very emotional day. The drive to malaybalay was long. I'm looking forward to tribal tour now.

Charisse: this morning I was really sad when the kambayoka group was singing the songs. I didn't want to open the door because I didn't want to look stupid. Everyone in kambayoka is so warm. Example, when I put on my malong there would be 3 people there to help me. Everything we do they always make us alaylay. I'm going to miss the master artist. Jamil gave us a gift which was really cool since he's really cooky. I'm going to miss Sandra because she's like a little sister. The museum was good. We should've done the museum earlier, so I went back there and I got the museum catalogue. The drive today was really long, but the view was beautiful.

Michelle: It would've been cool to visit the museum the first couple of days in marawi. Enjoyed making the dishes with everyone. Getting dressed up in the traditional maranao garb was a fabulous experience to see the food and the art mix together. Watching the performance was exciting. Even though I didn't understand what they were saying, I didn't need to because of their physical abilities. Regarding I want to produce when I get back home is similar to how teng is envisioning his production with narration and his physical production. I want my production to be involved in the mythologies and hopefully do justice to it for when I do the production with Bernard when I come back home. Working with the students of ske was a fabulous experience, and also working with ryan and being his students. Ske had so much energy and they were all committed and had a great time. Partying with everyone was fun too. I'm just looking forward to experience the tribe tomorrow in bukidnon. Just concerned about the water situation. If we could have some water consistent issue. Much needed rest is needed. The drive wore me down.

Mercy: yesterday was a fun day. I felt it was a good way to tie down the end of the trip. Next time have a formal tour of the museum so we can apply it to the actual torogans and the costumes. I loved the cooking. I had a lot of fun. Everyone came together and just got dirty. I had no clue they got coconut milk from just squeezing the meat. The meal itself and the whole performance was cool. I can't believe we made the food and we ended up wearing the maranao outfits. The performance was well put together. Even though I didn't understand what they were saying, I understood what the general idea of the play. Later on that night, I got to know people a lot more. Last night I hung out w/ teng for a little bit. He's really cool. I got to spend a half an hour w/ him and Sandra. This morning was weird because I'm so used to seeing Ske and all of the sudden we're just leaving going different directions. First reaction, thought we'll see each other again, but then I asked will I really see them again? Wish the driver just chilled out for a bit.

The driver started speeding up, so it was kind of risky. Dinner was great. Good ambience.

Henry: this morning was very emotional for everyone. Last night at the dinner, when we pulled out the drinks and we got together and took a toast, it was a stamp with the connections we made. When everyone got loose including the SKE students, it was like taking a break and it made me realize what's next. Enjoyed just having the company with each other.

Mia: cooking was one of the biggest high lights for me, besides the workshops. For pagana maranao, it would've been nice for the staff to sit with us, but I guess there was a lack of food. Ditto on what everyone said about the translation. It was amazing seeing all those people on stage. I really hope that this production evolves and they take it places. Thanks everyone for letting me drop off stuff at my dad's house.

Boom: Enjoyed cooking with PJ and Mercy. Fun getting dressed up for the traditional Maranao feast. I liked the play and was able to get the gist despite the language barrier. Party was fun. Serenade this morning was great. This close to crying. It was good that we had that whole presentation of giving gifts to the master musicians to show our appreciation. The trip was long but enjoyed the view.

PJ: I enjoyed yesterday a lot. The museum was okay for me. The cooking wasn't very fun. I felt like I was playing with my food. It was a good experience making something from scratch. Fun hanging out w/ boom and mercy. The feast with getting dressed up and tasting our hard work was a great experience. Everything fell together really well. The day flowed really well. Just like everyone else, I got the gist of the play. I admire all the actors and actresses. I got to talk to the ske folks personally. I hope for their safety and the conditions remain stable. This morning was cool for me to experience the harana. I could only imagine how hard it is for you guys because you all hung out w/ them longer than I have. Just seeing them act goofy on camera, was the highlight of my stay. I really hope they do come through and email me. They'll keep me grounded when I go back home. The traveling didn't bother me so much because I could just kick back. I'm happy for our bathroom at the pine hills hotel.

Neil: the museum was really cool. I've never been to a museum in the Philippines. It was a different and unique experience. Cooking was outstanding. I really enjoy food and cooking and the whole experience. Last nights events was an outstanding culmination of everything. It meant so much more to me watching the master artist performed. Felt mahiya when everyone was eating the staff was separated from us. The car ride here was long. I kind of felt like mercy because I felt uneasy because I didn't have a seat belt. I'm ready to rock for tomorrow.

Ryan: yesterday was a roller coaster ride for me because i had a lot of good times and memories also some bittersweet ones. I'm not really the one to show my emotions. I process things within myself. The cooking was great because I love to cook. I enjoyed cooking something new especially something of my own culture. everybody's food was

great but it gave me the runs. I choreographed for groups and for individuals but never choreographed for a workshop especially in the land of my culture. I'm doing something that I really enjoy and I'm teaching people in the Philippines. I was glad to have Michelle as an assistant. Last night was cool. A lot of stuff happened. This morning was another emotional ride. I don't know if I'm ever going to see the SKE people again. I've grown a lot closer to those people than my loved ones back home sad to say. Everything today I took in stride even though the ride was long. It was all with the tour.

Tito Dan: it was nice to go to a museum with quality Filipino stuff. I've been to other countries and they enshrine things. Seeing a museum dedicated to Mindanao culture was well thought out and was great. The trip to the mosque made me feel nervous. I'm always afraid I'm going to do something that will desecrate the place. I was spaced out about the experience. I've visited mosques before in middle eastern countries but I never got a chance to participate in the rituals. Now that I see men praying in a mosque, it will have a different appeal to me. Hamsa is a walking encyclopedia. He's also a silat expert. Although I didn't cook, I enjoyed vicariously what you were all doing. Food is a universal language. For the performance, I was hoping they would present for a larger audience. Wished everyone at MSU could watch this. They had a powerful presentation. The artist handle this presentation with humility. All of the artist did what they did like it was nothing. The final goodbyes was emotionl. Saw teng and professor nancy were crying. Its like leaving your nephews and aunties. These driver's need to know about hydro plating. The food was good. I miss the ambience of marawi. In spite of the garbage, there's a dignified self respecting feel to marawai. Once we left, I started seeing poverty and colonialism. I'm forward to looking to this new chapter. I'm concerned about you guys drinking. We can't have reports about dude we got messed up. It puts the program in a delicate place. If you guys party, make sure you handle your business like being on time to a certain place.

07/12/04

Neil: Yesterday was a very good day. Extremely interesting, nes experience. Jeepney was good. Entire ceremony was beautiful. Saw\the symbolism and I appreciated it. Chicken thing was cool. I\got nice shots of people getting blessed. Dancing was fun. Drumming feels very close knit..it/s good. Feel very welcomed and appreciative. River was humbling and powerful. Mother nature is a humbling site. Current was at least 30 to 45. The trails were fun. Nanay siding, was a very hospitable host. Language barrier makes it a little difficult. I wish I can communicate more to show how appreciative I was. It was a lil cold last night. And I got a sleeping bag malong trick.

Boom: I love Malaybalay. It's so clean. Whoever is running this city got the trash situation down. Blown away by the school of traditions. Enjoyed the singing and dancing. I lovel that. The kids preserving the tradition. The home stay in a real tribal setting was great. IT was surprisinglyl cold. Had to get long sleeve. Walk down to the river was nice.

Henry: The r\itual was something else. Appreciate the safeguard from the evil spirits. I liked the symbolism of the chicken and specific parts \to eat. The drums and dancing to the beats. You could feel it and just move. Last night at the host, we just started jamming. Everything just flowed. You just pick it up. Wonderful host. A lot of energy, just a lot of smiling.

Michelle: Yesterday all my senses were challenged…It's like, we've been exposed to the art and the culture, this inspiring part of the culture. Feel bad b/c the host wasn't prepared for them. Totally appreciative of her but was able to really see how they live. It's all good, but I don't think their household was into the arts. She got a feel of a different part of it here…the people not into the arts. She heard the drums but didn't feel comfortable leaving in the dark. They grow their own green beans. It was a different side compared the the impression you have of just the arts. Makes things just that much more enriching.

Ryan: Taking everything symbolically. Ask questions from a spiritual sense. The whole experience is humbling with every sense of the word. I butt heads with my mom a lot, and I tend to do things "ghetto" or cheap…but this experience shows me what it really is to be ghetto. I never take anything for granted.

Mitchell: Yesterday was cool, but I paid more attention to the dancing and the arts. It was like club Talaandig. My main issue is whether or not the music is traditional or not. I felt that Pj and my experience was different since Bai Liza is a leader in this village. Now I'm curious to see how the common folk live as well. WE have 10 foster siblings and were able to play with the kids (dampa). Inai was able to tell us the meaning of all her children. Nanao means the most beloved, Adonna means wealth…After dinner we went to the epic chant about the Tulugan. Inai asked if we wanted to take a bath in the river and we said forget it just do it. Pagyasan took us to the river to swim in the river. It was very refreshing. Took us more up river and we cam across a natural shower but it was really cold. Tried to get Henry and Boom but they were sleeping.

Charisse: Our hosts were really cool. Yesterday I couldn't speak tagalong for some reason. Just making cuento. We saw a scorpion and they were like yeah it's poisonous. It was cool but cold! This place should be an example for all the other indigenous cultures who have schools of living traditions. It's cool that they continue to create traditions and adapt. I had fun playing with the kids with the rubberbands. Had fun dancing. Cool the the kids want to dance and play instruments. This one kid was just amazing. That was cool so there.

Mia: The first couple of hours I had a hard time not romanticizing things b/c everything just seemed so beautiful. I really enjoyed the "club". I kinda just let go and questioned the gimbe bc it's not from here but just let that go real quickly. I want to learn what the culture used to be back in the day. IT was a check to have a respect for life. In school I studied a communities just like this in third world countires and I want to learn more about. Thanks to Charisse for being able to translate. Had fun where Henry and Boom stayed and we were all just jamming. The boy was amazing. Really enjoying the

weather. Everyone was welcoming in Mariawi, b ut it seems to be a different vibe…like a retreat.

Tito Dan: Almost feels like home with all the drums. I was surprised to finid out that we weren't the first to fuse the drums. Sidenote with the blessings of the camera…last year when we went to Davao, Tatanya's camera was the only one to work. There is a certain conservative edge to Marawi where as here it is more exuberant. I don't have to look over my shoulder. I like the kids dancing..the frog, the shields and spears. I missed seeing that in Marawi. The sacrifice was very moving when you think about how we get our food in the US. It just ends up packaged on our plate. Here there is a belief that every living being has a life force and that when you kill something the life force is transferred to yourself. You can't imagine Americans doing that when they just bulldoze things. Feels like home.

Mercy: The arts school was a really good time to see how their cultures are being carried on. I felt like I just walked into our hosts lives. I didn't know what to do so I just helped out. They seemed like a very hard working family to feed their family. They couldn't really celebrate. She goes to the market everyday to sell her vegetables so I just tried to separate my emotions from that. Seperated from the family. We were just surprised that we caught them offguard. Last night, I didn't know what to think about it…like we just needed a place to stay. I learned a lot about their family b/c she spoke good English. She just found out the night before.

P.J.: yesterday was good. I loved the celebration especially the boys going out w/ the spear and the shield dance. Not choreography, just doing stuff they know. We got to see how the talaandig when we went to the host family house. Talking to bai lisa, I learned a lot especially how she was proud of her husband and what he does. Her husband is an anthropologist. Bai Liza said her culture is like beads, if the its broken the beads break. When her children are born, each child has to have an expertise. Someone came in \and gave bai liza a pasalubong. It was something cool to see how everyone rushed over to it. You can tell bai liza is a prominent figure. When we went to the chant, it felt that we showed the elders that we're there to support the chanting. This morning, we were able to go to the river, and I was thankful pagaysan for bringing us to the river. Communication wasn't so bad where we stayed.

7.14.04

Tito Dan-I feel home. That's the way we grew up. Livermore-farm labor towns. When I saw all these plants, that was my job as a kid. We had a small..consumption. responisible. Roosters, the same thing. The drums, drum fanatic. For me it all fit. I could've stayed there for the rest of the trip. Really laid back. Meet people along the street that are singing and humming to themselves. Someone playing flute. Rain adding to effect. I could've stayed there for much longer. Plants, vegetables. Triple og. Long hair. Look like old manongs. Only thing that was missing was eldorados. Reincarnated to farm neighborhood. I even love the mud. Ive been looking forward to davao city. This place is

so culturally progressive, environmetaly hip, political consciousness. Doesn't have and edge like marawi, manila, baguio. First time in 1993. fell in love with the place. Coming back to see kaliwa. Another galaxy. Unique, original stuff. Tribal weave with socially conscious message. Make everything in the us hail…word..thematic. HUMBLING. See all these masters, creative artists. Youll see what they have to share, and its sad for me that more people don't know about the creative artist here, not only traditional. Switch to 4-5 languages back and fourth. Equisitly sublime. Its humbling. Insipirational. The security thing.follow our suitcases. Don't rely. Be responsible

Neil-For me Talaandig was different, unique. I didn't mind the dirt and the mud. I love that stuff. The rituals during the day. Daytime wonderful. For me personally was okay. I wish I had grown closer with the family. I know mine wasn't as….the days were great. I don't think I would've appreciated the days as much if we stayed in a hotel. Small community, great. Fields. Jamming. Good times. However, I was ready to go. Im down to go to davao city. The accommodations here, you appreciate them so much more, we came from very meager accommodations. Scheduling. I just gotta be more flexible. Not like were not on point. Sometimes theres miscommunication. Processing. Unclear.
The car trip was long. For me, its pretty long. I guess I still gotta get used to the driving. This car is honking at everything. I gotta get used to it, but its still my life. The evening was great. Dinner was a homerun. Really good food. Looking forward for today. I felt like we were on vacation. Mts. We were drinking, having good food, watching the show. Looking forward to some free time. Grateful about laundry

Henry- Talaandig was something else. I think myself and boom here. Im grateful to stay with loloys family. If we were gonna go somewhere or something to happen. You would want them to be with you. Sorry about jamming, if woke you up. Both nights we were just….here music downstairs. The last night, loloy was telling us their family story. Father left. Mother raised. Insight on way of life. How they grew up. When we take walks to river. Landscape, sunrise, greenery. Something about elderly. Long hair. I didn't want to catch me look at him.triple og guy. One full day, I think talaandig will be memorable for me mitch, neil and pj. When we went to the river. We didn't want to swim. Mitch and neil jumped in. taking picture. Go to a rock. Im not trying to get spiritually all that stuff. Straight up in the water. Fell. Unzipped money bag. I wasn't pissed off. Just for a second. It was funny. Laughed it up. I put my clothes to dry. F it. we were already wet. It remined me of those kids in lake lanao. The drive back to davao. Theres something about the landscape. Something else. The mountains, the greenery. The hills everything. Dinner, performance.

Shamans,too short-how do you know-if happy or what, all about interaction,experience about happy life- you don't know it that's how they really liveschoolknow, drive—get to know everyone,half the fun, mom doesn't worry, poverty vegetables organic

Mercy-experience there. eager to know more about how they live. Dinner in one small table. It just reminded me of my moms childhood. That was the one place, I did not know where I was. I got lost so many times. I was walkibng back from waways house. And I got lock in the rain. Flowers, rain, drum. I fell got my clothes all dirty. Some girl just

happened to be at the road. Tita Lourdes house. She helped. Other side of town. I would like to be there one more day. It was roughing it, pretty much. Attached to having a loofah. Performance was really cool. Very inspired. It wasn't a musical, or a play. Just a message. Very creative and innovative. The drive here was really long. It feels like were jumping from place to place. That's very tiring. Being in that car for t hat long. Most of the time, focusing on the traveling part. Let loose at the next destination you go. Cool to see difference in atmosphere. 100 percent different from each other

Bernard-Talaandig. All got together outside. Great day to wind down our trip. Good experience, rural country side. Trip to davao. Long, but something about the landscape. Kaliwat-enjoyed. Second time. But enjoyed. Whats going on in Philippines. Food was good, didn't stay in stomach for that long

Ryan-Jumpin around. Talaandig. Experience in itself. Mindblowing. These people may look like their poor. But their very rich. Just by looking the way they live. Missing out on life. They only have to worry about going to school. Other than that…live happily kids. Drive-long and tiring, but take it in stride. Im not gonna complain.performance last night. Inspiration overload. To see so many cultural traditions fused into one artitstic experession. Personally, im still trying to process exactly how my family feels about me being here. Called three times. Small argument. Mom wants me to come home as soon as I can. Shes seeing all this stuff in the news. Ive been here 13 or 14 days. Nothing has happened. Before I left farenheit 911. overpublicized, oversensationalized. Tourist got shot. Line of fire. Victim gang. But not, it was tourist. I feel like it was a mistake to call my mom. Its just gonna be, its trying to take away from my experience. She has no intentions to go back to the Philippines. From now on, its just gonna be one day communication.survived getting beat up, not afraid. Danger my linger.

Charise: talaandig should have stayed their longer too short. How will you know how they really live wout assumptions. Theyre showing us the good stuff. 15 yr old we werer staying w didn't go to school. So much we don't know about how they live. Felt like we're just there to take pictures. Id like to live w them for a year and a half. These people really eat veggies for real. Coming from manila, life's pretty good. But 95% of the populations lives in poverty even w/ education free they cant even pay for anything – so many expenses. School of living traditions is the best thing for the community. I talked to Helfi's grandparents, so much power, so much energy, manga hilot. So much energy. I was talking to them for a bit event though they only spoke tilaandig. For me its all about the interactions, I wanna know how they live…

Yesterday, I really enjoyed the performance. I was having so much fun hanging out. The driving thing – I really enjoyed long drives. If took we planes to all these places we wouldn't get to see the landscape and get to know eachoter

Mitch-Talaandig-tribal tour. It was a totally different experience from last year. We didn't really get to know the night life. Not to intimate. Like what charisse says and what mia says. Idololize them. Crops, drum all day. Only two days. You only get exposed to the good stuff. Its not ideal. There are some realities you have to face. The cool thing

aside from the amoeba. The river. You gonna take about in the river around 6. saracastically. Im down. Waking up in the morning. Taking shower in the river. As long as you don't swallow it. but shit happens. What was funny. We looked at the bathroom. And hell now, im not gonna take a shit in there, but ironically I used it the most. It was night of first day, 1 in the morning. I was there for like 40 minutes. Then the next was an hour and a half. Hopefully I can return the favor.charisse, salt. But ya these past days are really long for me. I was kinda irritated, kept on making stops. The positive side about me being sick. I got to experience healing precticies. Betle nut and egg. Triple og kept on pressing my stomach. You have wind in there. this morning, bacon and eggs. I want lie, im kinda scared and worried. I wanna kick it with you all still. Hopefully I get better soon, well have more laughs.

Michelle-Relationships and iteraction with the people. That's when you see people in their element. Its so magical. You see what truly has inspired that person to study and practice to be good in this particular thing . Druming, sewing. Masterful in their work. In the states, I think everything is so accessible that its diluted. Its so diluted. And I just appreaciated the work they put into their craft. Definitely this tour is absorbing. What am I gonna do with all these knowledge when Im not on tour anyomore. There is a show. Who am I to represent this people on stage. But im given the freedom. What do you do with that blank canvas. All these things, big question mark. Mold question mark into thes canvas. There are a million and one thing to get inspiritation. How do I inspire people back home? Good times.

Mia-Im hella feeling what michelle just said. I didn't come on this tour with any intentions. Personal for me. Crossroads. Everyday, learn more. This cant just be a personal thing. Its beyond an identity thing. I have no idea what to do with this when I got back home. Yesterday I emailed for the first time. Email. Friends reacting to what im doing. I know when I come back. Sharing, workshopping has to happen. With the talaandig, most pple covered. One thing that im trying to balance out. But obviously theres this reality. You cant just go in and see how their weaving,drums, and see that their kids don't go to school. Public school was free but all this expenses. Girl in the river. Seeing her at home hanging out. It was hard. You know that theres all this amazing people and this creativity, but poor. I really enjoyed toing to the farm. Urban gardening. Banigs, whole other respect. I was getting so frustrated. Then you see them at the palenke for a hundred pesos. When we came back, our last night there. charisse brought all the kids. Little girl started drumming. One after the other. Did the same things that the adults did. Yes theirs poverty, definitely theres richness in their culture.how their benefiting from community. Been to barangays, no community. Here Community. Loved the drive.if were jumping from place to place. Mysterious Mindanao. What happens in the middle. No one tried to hijack us. Its not a scary windy road. The show last night. Kaliwat, social cosciousness, live with communities. Three years. I can watch that show again tonight. Missed, rich and tight.

Pj-I think its rally good that we do this. I feel pretty ignorant. You guys are processing for me I guesss. You guys are driven. I feel like im just here. Im grateful for everything that's set up for us. I feel like , im looking for something, but I don't know. Fuse everything

into one creative masterpiece. Im grateful tot all you instights.i cant bring myself to journal something. Appreciate. Big questionmark, I guess. Now that im here, I don't know what to think. Scratch surface. Overlaod. Different experiences and passions. Drive is best way to see the land. Enjoy the company. Good bonding experience. Still trying to rfiruge out.

Alleluia-One of the greatest things is to witness any event. Bear witness to others. Go through what your going through. I know at some point that it will resonate within you. Folk tradition and folk education. So caught up with written materials like books. What were seeing is the richness of that knowledge. They are first generation. Soil-eat. Us-supermarket. Our knowledge is valued by the world. Western education for folk education. What were going through right now. Perspective. WHAT DO YOU WANT TO COMMUNICATE TO THE WORLD? Be part of your growth. I wanna thank you for being on this tour. Pleasure for me to see that. Struggle but joyful struggle.

RECIPROCATION. Don't wanna take and take.

7.15.04

Dan too new agey yesterday. Candles would have worked in Magnaga Resort but not in Davao. Enjoyed the Filipino specifics…tales, fables, skits. Would have liked to develop it more (more time). Setting was not right. Alleluia's and Neil's skit applied to the Mabuyan show and allowed him to relate more with the night performance. Do they always party like that? (No) Entertaining and spontaneous. Today bangka ride was enjoyable "waterworld". Deserted place and we could get as wild as we wanted. The choral reef was nice. The last two days felt more like a vacation. Liked mandala creating activity. Started out as a personal journey then transformed into academic and feminine.

Neil: yesterday – personal journey "thing" was cool but it dragged too long. Better if afternoon session and morning session were switched. Enjoyed the "claps".

Mia: enjoyed mandala. Agnes had so much to teach. Started so "big" vague and continued for 6 hours. Being in one space was long. The environment wasn't conducive. To talk more about Mebuyan before watching the play would have been beneficial.

Charisse: indigenous spirituality focus was too general during Agnes' session. Issues with Agnes' research. Wanted afternoon session in the morning instead. The structure was not efficient.

Alleluia: if Agnes focused on one story the session would have been more focused. Mebuyan story could have been funneled and allowed session to connect with evening performance. The format and space wasn't conducive. Hearing about the indigenous people from the actual source rather than from a scholarly viewpoint – preferred. With our group the scholarly viewpoint was challenged. The presentation wasn't effective. So much too cover and she probably wasn't comfortable.

Dan: we received a "packaged" performance/ lecture. Partly our fault. Didn't want to do some of the activities.

Neil: enjoyed spa. Enjoyed the show. Forgot he was in the Philippines and was just hanging out with friends. Enjoyed the ocean. Nothin' but positive vibes. High expectations about the beach and initially thought the place "blows" then changed.

Mitch: yesterday was "hell"…couldn't eat at the house. Thinking about food the whole time the rest were gone. Today health is feeling better. Food is great! Cool that today we got to hang out. Still not 100%, hopefully tomorrow will be better.

Boomer: wanted to go straight to the indigenous session. Informative yet we could get it in the states. Not into the "creative" part – reinacting myths. Made him appreciate the Kuliwat and Mebuyan performance. Enjoyed dancing on stage and swimming out in the ocean. Health is improving.

Mercy: Timing of spa and resort was perfect. Liked all the performances and performers…funny, goofy people. The people are well known and still are approachable/ comfortable, warm people. Today was fun! Ryan – give mad props for his high jump into the water. SO COOL! Highlight of the whole day. The chorals and warm water was exciting. The food – really good too.

PJ: Davao is his favorite city so far. Cool town at least the spot we hung out at. Enjoyed the Kuliwat performance. A lot of the Mebuyan show went over his head. Carlo interpreting helped out. Health is back. Today was a lot of fun. Vacation, relaxing, ready for tomorrow.

Henry: Davao is a great city! Didn't get the vibe from previous descriptions. Wanted to see Davao during the day. Stuck out about Davao – everyone is artsy. Good knowing that the artists are able to do what they want to do and are equals. No star struck attitudes. Coral reef was nice. Landscape was nice. The sunset and mountains were "something else" The past 3 days – relaxing. The house in Davao was cool.

Mia: Agree with Henry…free afternoon in Davao would have been nice. Aside from workshop…Mebuyan performance was felt deeply. Appreciated the Kuliwat performance too as they combined all levels in a good way. The all women troupe was inspiring – the energy and smiles felt good. Back home collaborations with other Filipino women – good to see women creating. Would have liked to learn more about the organizations and maybe even had a workshop. The party felt like back home…fun to see people letting go of all inhibitions, including our group. The spa was very nice! Going from there to the show allowed us to be relaxed during the show. Today was fun going into the ocean.

Charisse: Mebuyan was so good. When Mia met gaus they were star struck. Spa was fun (2 hours). Looking forward to being more with the tribes. Last 3 days have been relaxing. Would have been cool with just 1 day off then back with the tribes.

Ryan: Came to tribal tour not as a vacation in the PI. Ultimately to face himself. Artistically, physically, spiritually. Wanted to reconstruct himself with tribal tour. Taking in river thing in Talaandig allows him to face himself. To confront the water – the fear – is conquering. In Davao – the indigenous spirituality – took into account other ways to construct himself and use effectively. Being at MTS with all the positive and artistic energy – inspiration overload. Inspired as a male by the all women performance group. Human life in general was liked. Funny about the local artists asking if he was an artist. Feed off everyone's inspiration. Thought Magnaga was a place to sleep. Reconnect with self and meditate. Let Maker talk to him because lately Ryan's been doing all the talking. Jump from the tower was not to be macho. Not scared but having a conversation with God. Motto in life – don't trust anybody but God. Horrendous fear of deep water. Face fear this way – so be it. All in His good will. After jump – disoriented. "Wow I did it!" Didn't know how to express it. Glad he didn't have to do it by himself. Trust God and use us as His instrument. Looking forward to more spiritual revelations. Am grateful and thankful.

Michelle: just going with the flow. Putting 100% of myself in the activities that the day entails. Observing the workshop. Agnes has a lot of potential in teaching us in her direct and indirect ways. The spa session was very much needed. Amazing how the body and the energy field can be refreshed by a couple of hours of pampering. Going to the performance after the spa, made me feel open to everything. Thanks Carlo for translating the show because the show was already powerful with the show but I couldn't understand what they were saying. The way carlo translated it was so powerful because of jijay and bayang's performance. That mebuyan show hit home for me because I saw myself in the woman's character. It was healing for me with the struggles with relationship and women empowerment. I deeply enjoyed that show. I hope to see that show performed again. Afterwards it was fun partying with everyone afterwards. No judgements. Enjoyed today as well. We all feel comfortable around each other. Neil you remind me of my big brother. Ryan, I'm super proud of you knowing that you see us as god's instrument is cool. We're are all on our own individual paths, but whatever each moment is precious, and I'm glad to spend it with each individual here. Just looking forward to tomorrow.

Comments:

Tito Dan: the guitar during mebuyan didn't do it for me. Everything was all indigenous but then there's this rock guitar. Would've wanted to hear more kutyapi. Thrilled about the kaliwat tour in the states.

Alleluia, the technical part for me was what I observed. Mebuyan's guitar wasn't happening. Looking to it as a creator. There's two different aesthetics. Supposed to be the mebuyan but not connected to what the action was. All incredible artist. Made a powerful performance.

Michelle: on a personal level, I'm going through this path, and I love the drums and I've been playing for a couple of years. Of all my interest, I feel alone in all the things I'm interested in. coming to the Philippines and seeing this all women performance group and their all musically inclined and traditionally grounded, and now I'm on the save vibe with these women. I'm glad about that connection because I don't feel so alone.

7.18.04

Dan: Its been a long time since I've been somewhere where they slaughtered a pig. I realized how Americanized I become because of that moment. I grew up slaughtering pigs, and I didn't think much of it. but now, I think about it philosophically, on the one hand its gory but on the other hand its beautiful because of the elaborate ritual that goes on. Its more poignant that this business of taking a life to give life. Noticed that some of the manobo ate rice. The thing that's missing in my experience is ritual in the u.s. and how its transmits knowledge and tradition. To me, when we used to have lechon, that would be the transformation of culture for me, and other gatherings. There's something about a fire going on is its more of an intimate setting. To me, this experience brought a lot of flashbacks. I can't help but be impressed by how dignified people can be under desperate situations. i.e. the manobo children being malnourished. I have this self consciousness and guilt of being well fed. When I saw the lady with the tattoo asked me for money, I handed her money. Wish I knew more about what those tattoos meant. It saddens me how some of the culture was being lost. I was surprised to see how upfront they are about the missionaries and how they don't really care for them. The rituals were out there. I don't know what to make of it. There's something about being in the presence of something sacred always moves me. I just don't feel right going into places like that. The only thing I can do is acknowledge the beauty of the life. I was curious about the young datu because I've never seen a datu that young before because he has some special qualities. The pig scared the hell out of me, because it felt like it was having a nightmare. Something about when the lights go out in the provinces, the lights go out and my western intellectualized part of me is left out.

Neil: when I first got to the manobo village, I kind of felt uncomfortable. I was talking to PJ I was thinking there would be some disputes. I felt out of place. Felt that we shouldn't be there. when I saw the egg, I felt kind of nervous. I was praying to myself "god are you here is this real" but something told me that we're going to be alright. When I saw the killing of the pig, I've never seen someone just straight stab it. When he shook my hand with the blood, I was like wow. When I see my family cooking kalua pig for example, and I saw the manobo ritual I realized how food brings people to together. It was different seeing all the men cooking. The females prepared and served, but the men were cooking. Place after place we go, it hurts my heart because I want to do something for the children and seeing there clothes all dirty. I saw a kid with callous on his hand and he has muscle but he's only 6. I felt more welcomed because I felt we do have a purposes here. Tried to included charisse in everything. It was cool how michelle dance and interacted with them. I enjoyed the manobo village a lot more. The people there are great. My heart goes out to those people.

Charisse: I think we should've been briefed more on what amado is and what card davao does before we went there. because we come and watch the ritual, and I still have so many questions. I took all this footage but I think I'm going to throw it away because its sacred. They don't have the marketing skills, and I feel like I want to do more. I just want to get to know them more. I feel that we need more time with them. Its ironic how we see a tribe but then we go out here to a nice resort and spa and realized gosh what kind of people are we. I'm getting all confused now. I really want to volunteer with card davao, and I want to fix that computer. If we just help them out with multi media, I really don't think they're going to get half of that land. I'm feeling really weird about it. yesterday when we did the ritual, I felt like a tourist, but there's just so much energy. Even though I'm an outsider, I felt so much power. I was shaking when the baylan asked me first to stab the pig. We need to pull our resources together and help these people. I really liked being there because it wasn't so romanticized. I couldn't talk afterwards with that whole pig sacrifice. Yesterday, when I talked to the babaylan's wife, she talked to me and she asked me for money. Its all about economics, which means they don't have anything. I want to move and live there and help out. They were telling me about the illegal loggers. The government grants concessions, so it's a hard fight.

Alleluia: Ancestral domain is the law. The government is mandated to follow the law. When I first came to lake sebu, they were trying to get their ancestral domain papers. For me, I'm seeing a development that's amazing. For example, King Arthur they're trying to save their last quarters, the boy wanted to fight but Arthur said you're the witness. It takes so much to become a witness and to able to see what's going on to tell the world. First time I came to Mindanao, I asked myself what can I do to make a difference, the only answer is to bring Filipino Americans and ask what can they do to make a change. We all have to think hard about where's our place in the world. Its not an easy question to answer.

Ryan: just being here made me realize a lot of things. I work in downtown san Francisco, and I passed by some homeless people. I see them everyday and they're always asking me for money and I never give them and I've had bad experiences with them. Just being here, people will take whatever they can. People here in the Philippines, have it hard to change the situation they're in due to the lack of resources. Being in the village, I was really wasn't feeling it because I sensed no artistic progression. I really didn't want to dance because I felt like they don't have resources to progress. All my time I was there, I was really processing. I want to take whatever I learn and just bring it out to the world hopefully through the power of music and dance. I really want to help, but I have to focus on what my heart really wants to do. Harness my social conscious in my creativity.

Mitchell: I know the rituals are sacred but I still remember the comment, how you video tape a song. I know this might be a negative view that some tribes manage to preserve and some looses it. You never know if someone has the resources to reclaim the culture. At least when I videotape, I could show people what I'm exposed to. I was feeling everyone about the activism. There's so much stuff you could do, and you just got to be

honest to yourself. With my limited resources what can I do. Everyone has a limit. Just reflect and ask what can I really do. Learning the kulintang music, I always ask myself, this isn't my music but practicing it, showing people that this is one small piece that I like about the indigenous part of the Philippines. A lot of the Filipinos would really learn an aspect of indigenous culture. once they have a connection, it will compel us. I'm well now. In terms of music and dance, I think we need to document this stuff. There needs to be more opportunities for people to learn all this stuff. The Kularts tour is the best thing we can do. \

PJ: I've heard a lot about social consciousness and awareness. To me, there's different levels (word of mouth, picket line) don't know where I fall into that. I consider myself socially aware. A lot of what we're talking about is how we're going to change this world. Tito dan said, all of us have a talent, but some of us haven't found what makes our blood boil. When I get back, I have a cooperate job waiting for me, but at the same time I hate the capitalist mindset. At the same time I'm witnessing poverty first hand, and I don't know what to do with it. when I'm emotionally overloaded I shut down. Seeing everything, nothing has really hit me. All this stuff is heavy by just seeing the country. I've just been shutting down. I don't know what to do with what I'm seeing. i'm trying to find that thing that drives me, but I don't know where to follow and what to use. I could be good at anything, but I just got to work hard at it. I just don't know what's my gift. Half the time I'm here, I feel like a tourist, and I just don't know what to do with it all. When I was in the plane, I was reading books like the alchemist and I see a person with a t-shirt that says discover my passion. I just dabble in everything. I just try to figure it out.

Michelle: I'm reading this book called the Soul of Money. There's chapters on sufficiency and scarcity. We created money. If we all know that the world is sufficient, and we all live in this type of moderation, there's enough for everyone. For example, about conscious people who can be just as successful. I feel like wherever we're lost, there are people with clear paths. Little did I know, that this tour touched hundreds of people. I'm so proud to go back, and say to the people who gave this money, helped more people in the Philippines. Even though I'm lost too, as long as you know you're following the right people with good intentions you're fine, you're on the right path too. The more power to a group you get more help. My interpretations of culture are broke down too. By seeing the gupitan village and their lack of an arts and culture aesthetic, I couldn't relate, but do I need to? I'm just glad to be a part of a group that is for a betterment of the communities here. Showing footage of the film, and show them through wise videoediting, maybe show it to the audience back home.

Mercy: right now, after all these experiences from all these different tribes, I really don't know what to do with the knowledge I have. I felt like I've gone blank with the knowledge of overload. A lot of it has to do with fear. Everyone has been talking about their families, my mom just wants me to come back home. Even though the major I went to school for and I'm not doing what I want, I'm still trying to figure out myself. Its overwhelming that I just go blank. Sometimes I just feel powerless. I really can't do anything about it. I just know that yesterday I felt really honored to be there at that tribe.

The first time at this trip I felt honored and special to be at that ritual. It brought my spirituality to another level. I just don't know what to do at this point. I have nothing to do when I get back home. I've told myself all these years, do what I want to do. I want to make a difference in this world. I'm kind of extreme on certain levels. I sometimes feel like I have no purpose. I'm exposed to this big culture shock. Felt like I've just gone blank for a little bit. Being on that mountain yesterday, I was feeling all that energy. I just want to incorporate what I've learned on this trip through art without distorting the information.
Mia: just the way the conversation is going, I just want to thank everyone being honest and sharing. I think that's becoming an integral part of tribal tour. For me personally, just hearing you all speak from the heart is really recharging my soul. I especially want to thank pj and charisse. Like what pj was saying, we're exposed to so much, but its really hard to process. Its so overwhelming to try and process. Relating in terms to why I came on this trip is I've been to the Philippines several times, there's so much action and creativity whenever I go. It led me to this path where I'll become an activist. I reached point in my life where I realized that I was doing a lot of that out of guilt as a opposed to passion. How are we going to express the beauty that we experienced when we're feeling all this guilt? I'm back to figuring out what I do. You'll never stray onto your path, but its never going to be what you expected. If you're wondering what you want to do, just go with your passion, and just reflect what you experienced on this tour.

Henry: when we were with the tribe yesterday, I have to admit I was kind of dazing off but what really struck me the most and what's relative to the whole experience, the way we live our lives, it woke me up and I have no respect towards any missionary because of its history, its present history, and their statement and goals even though its positivity. When we see these tribes, I'm not going to a fake humanitarian saying I need to help you out, I can't make that connection of feeling that sorrow. I know when I come back to the states, I know I'll be doing the same thing I do. Even if I do try to make a connection, it seems fake to me. Trying to figure things out. Something more different, and something deeper than that like making that difference. How can I go back to the states and tell my friends and family about going to the source. My first step is just being organized with my family. When I get home, I'll start with family help them.

Boom Out of all the trips, the minobo tribe felt authentic and such a big change. Still preserving the culture, however still progressing. I felt more like a big change. I felt empowered when we were doing introductions. I want to educate others about what really going on here in the PI. Not many are trying to preserve the music, so I can be here to help. Being there at the ritual, was very very different. When we were on the truck, I have a sister who is in biology, then I learned about primary and secondary growth. The truck ride was a very different experience Being in our vans and then on the truck with the local people. Watching King Arthur helped to inspire me, was about leadership, bc we will all be leaders in everything that we do upon our return.

7.21.04

Henry- first night in lil boracay was real good. Me and the boys were hanging out in the ocean on sunset. Good convo, 4 dudes on one inner tube. Feeling the healing ritual more than the other ritual. It was more active, people were more into it. appreciate how even tho it rained, everyone stuck it through. It really had more of an impact. Lately, been feeling the toll of going back to the states, how are we gonna process that. Really hit me, how it's gon be when we go back to states.

Neil- really enjoyed beach resort, especially the bonfire, everyone just telling jokes. Swimming the next morning was fun too. The healing ritual was very different, uniques, and very long. Pig rituals didn't really bother me as much as the other ritual. Initially, when I thought really sick was very skinny old man, but when I saw the other younger looking guy, kinda hurt me cuz he's so young and he's sick. The priest's house was aight, seeing how they put all the tides kinda bugged me a lot, how much each family gave for the month was written on a chalkboard, cuz what you give is no one's business. Flexible about not being able to return to the beach early enough for bonfire. Really having fun, winding down to the end of the trip. Steakhouse was unbelieveable, surpassed my expectations, kinda forgot I was in the PI.

Michelle- creatively, everything is coming together for me. Personally, all the inspiration would only get so much bigger with the creative minds of this group, just adding on the ideas and possibilities. I see everything aesthetically and choreo, boomer seees the music, and mercy sees the visual art. Putting together a show about the fil-am experience. Hope to just come back home and share with everyone our different experiences. Last couple days have been vacationlike, but it allows everything to be absorbed. Enjoyed the fishery, seeing the hard work behind it. took a risk with the photos, that's how you get the good stuff.

Mercy- the ritual was indescribable for me, it was crazy seeing these young pigs in the ritual freaked me out. It was very symbolic for me, how energies were transferred from the sick to the pigs. I was very confused about the ritual, not sure what to think. The people were very surprised to see us, because they said they never had visitors. The day was long, give mad props to the drivers. Lil boracay was relaxing, good times, like it was our own spot and no one else's. the fishery was really cool, never been that excited to wake up 5am to see the fish. Just excited coming back and coming up with all these artistic ideas, coming out of the whole camera experience in the fishery. Started thinking about going back to the real world after the trip, but confident about myself.

Mia- it's hitting me that it's coming to the end. Making me start to have a focus for this trip. Excited to be in lake sebu, hope to get more info and share the experiences with the folks here. The ritual made me appreciate how the whole community was involved, the women had much more of a presence than in kapulong. Having feeling about expectations of what a baylan should be, but I guess a bayaln can be different things in different communities. The last ritual in the house was strange to me, and then the priest's house was even stranger. Weird how the did the sign of the cross on the forehead

with the blood and the water. What tripped me out was the women had a close relationship with the priest, as with everyone involved heavily in the ritual. I love lil boracay. The dole plantation was strange to me, how Lloyd explained it was a package? After gupitan and hearing about corporations grabbing land and then going to the dole plantation was a trippy experience. Nice riding in the truck, though we hit a couple of dogs.

Charisse- was really excited about the fishery, because when I saw the fishermen I saw my dad, who just past away. So I really wanted to take pictures, it really meant a lot to me. Haven't been excited this much, hit closest to my heart. Though it was short. The ritual, I feel the same as mia, but I think I was being ethnocentric with my expectations of what rituals should be. Then the priest said the baylan was fake and out for money, but not all them are. Didn't feel the priest was out to convert hordcore, interesting how he's been there forty years, and most Filipinos don't even go there. I usually take things as they are, and shouldn't judge, even though I did. Dole plantation was whatever for me.

PJ- ritual got to me more than anything. The pigs screaming, and not just one baylan, but many were involved. Heard how the priest said the baylan was part of a cult, but that shouldn't take away from the ritual for what it was. Liked the visit, the more rough roads traveled, the more intense the tribes we encounter. Really enjoyed the resort, it takes a beautiful landscape to affect me. Jumping back and forth between poverty and resort puts things into perspective. Fishery, seeing the hard manual labor, seeing things in perspective on how if I lived here. The trip is winding down, enjoying every moment. Got a wonderful experience out of this trip.

Boomer- agree with mia on the ritual, and me even participating in the ritual with making the rice, and even that was complicated to me, it's so intricate. Enjoyed the community involvement. The ritual in the hut and doing the Christian ritual was weird jumping from the indigenous ritual. Hearing other stuff, especially about the dole plantation, but never therless try to enjoy it. lil boracay was fun, having the resort to ourselves.

Mitch- like everyone else, I'm really tired, maybe cuz I'm kinda sick. For some reason, I thought the b'laan wasn't as powerful as the manobo, maybe cuz the baylan was young and the women were older. The dancers looked like they didn't know where they were going and were always looking for guidance. I would think that they would know after doing it for years. The guitar and singing threw me off. The dole plantation was cool, but even the average local doesn't tget to see it, thought that was real deep. Everyone here is really aware of other people. Had a lot of fun just cracking jokes in lil boracay. The fish market was interesting how the organization of it reflected the organization of society. The big corporations get the bigger fish.

Ryan: the last ritual we went to, I didn't really care too much if the baylan was young or old. I felt that they were doing something in their heart that was good to help cure these sick people. I almost started to get emotional. The people could've been doing something else that day but they chose to do this ritual for the 2 men in the community. The guitar and Christian singing kind of surprised me but didn't, but I learned that tribal

groups could easily adopt Christian religions. It put the world into a different perspective for me. If they're seeking some kind of healing, they're ultimately seeking god. Being at the priest's house, it was something that I really needed because I asked for a blessed sacrament. I haven't been to church, so it was something that I really needed. It was a spiritual rejuvenation. I didn't feel that the priest was a dogmatic missionary. I felt he was someone who presented what he knew. The whole fish market thing today just made me really appreciate the hard work in everything that involves manual labor. Even though those workers get paid low, ultimately they'll be paid good in the future. I just have a profound respect for the blue collared worker (i.e slave). This trip is winding down. Its growing inside of me. Just makes me thing what's going to happen on this trip. Bummed won't be going to tawi tawi. Maybe what I have learned during this trip is something important that I need to know down the line. Bringing back the traditions to the family. hopefully the creative energies that I have accumulated will prosper outside this element.

7.23.04

tito dan: lake sebu is beautiful, but its starting to have that touristy slickness to it. I'm only trying to imagine what've it would've been like 10 years ago without the emerging slickness. Whoever that fool was playing that radio, I wanted to strangle him. Like raw sewer going through my ear at a place like that. Lake sebu is one of those coast guard places. I was mentioning to the guys that it was ironic that they chose that picture that they did for the cover of Dreamweaver's the fish ponds. Those fish ponds are owned by outsiders, so the t'boli's have less access to the lake. The floating platform picture was just right for me. My understanding is that joel is a farmer and danilo kasaw is also a farmer. Its sweet to me that they're farmers and play exquisite music. I'm trying to imagine what it must've sounded like on another shore of the lake to a passerby. That would've been enchanted magic. It was great to see joel and manong danny. As serene and tranquil as it is, there's a certain sadness to it. There was this mist hanging over the lake. There's a fisherman out there on the lake. If Hollywood would've shot a scene, that would've been it. part of the sadness signifies to me the end of the trip. I said to myrna "it was a fitting ending." I'd come back just to see lake sebu. Haven't made up my mind yet about my closing feelings or statements about the end of the tour. Noticed how some of the people are getting ripped off. I got the sense that the people who are producing the stuff aren't getting what they deserve. I would've bought stuff directly from the maker.

Mia: when I was 20, i went to lake sebu for the first time. Now going there the second time, made me appreciate it the way I'm traveling now. I just remember going there in 99, and the lake was striking to me. Having someone like tita myrna to talk about they're community from their perspective, getting on the boat, watching the performer's last night, seeing the details of the making of the boat was just amazing. One thing that struck me, I was thinking about the talaandig community and the past communities that I've visited, and what struck me about lake sebu it seems that the community knows their traditions and they know them well. It feels like a strong community out there. I spoke

to the younger dancers last night, and I was asking her basic questions, but I asked her if her friend's her age dance, and she said yeah. It didn't feel like it was a dying tradition, it seemed that she knew her stuff. Talked to tita myrna about doing some sort of project for the community. Hope the community continues what they're doing. Noticed how they revived their lake and paved their roads. Hope they continue to hold it down.

Henry: lake sebu and the whole t'boli tribe did it for me. Just looking forward to meeting the, and reading stuff about them, I just wanted to see what they're all about. 2 days ago when we arrived there, the t'boli people at lake sebu is like that diamond that is unpolished. Its like if you polish it they'll get tarnished. I felt that it should just leave their culture the way it is. Tita myrna's presence was really welcoming and showing what the t'boli's are all about. Even if it was just for a day, you really got to know the t'boli. I don't know how to explain the aesthetics and the spirituality about the t'boli. I was on cloud 9 with my expectations. Being in the middle of the lake on the boat just hearing the epic stories was just beautiful.

Michelle: I wish we interacted with the t'boli people some more. It just felt like a resort and they were entertaining us and leaving them. Hopefully in the future we can have more interaction and a dance and music workshop with them. I also want a crafts workshop. The jewelry and everything blew me away. The performance during last night's dinner was fabulous. Hearing from Mia and how she asked amelita, and she responded dances was her upbringing was awesome. Just to ask them more questions about their history is what I hope for next time. Serene is the word for lake sebu. I can't wait to go back.

Neil: for me, lake sebu was majestic. I really enjoyed my time there a lot. I know you really can't compare to the talaandig and manobo, but I enjoyed lake sebu a lot more than the other. A key factor in that is auntie myrna. She just reminds me of my mom. She was very kind and understanding. Felt really close to her in a short amount of time. I really enjoyed the performances with the dinner and everything. It was a great time. Initially I was like "ahh two nights," but this morning, I felt I could stay one more night or a couple of nights. This was really good times. Going out on the lake that morning was incredible. Just looking all around you, we were out in the middle and everyone had their cameras out. It was great.

Mercy: I didn't realize how lake sebu was until we got to digos. I panicked a bit coming from this majestic place. The people were so humble. Got a welcoming vibe from tita myrna. Even though she was quiet, she was very excited for us to learn about the t'boli culture. it was amazing to see the crafts being made in front of us. The brass casting was cool too because I like working with metal. I was excited to see the older version of working with metal. It was definitely a really nice way to end the trip.

Charisse: I pretty much feel the same as michelle how it kind of felt like a resort. I really don't know what to say about it because everything was so beautiful. Like with the lady with 7 kids, just singing was so magical. The shopping was too much. I think I over did it. I got a lot of bug bites.

PJ: being out on that lake and hearing them sing and chant for us, I was just excited to be there. charisse saw me texting, and I was texting everyone at home how excited I was by being in lake sebu. I was really excited about what a captured on camera. From this experience, there's no way I could fully process or understand how valuable this experience is for me. Maybe in like 5 years or if I lived a little more, I really haven't taken advantage of the educational system, now I'm getting thirsty for everything. I want to go back and learn more. This is stuff I want to learn. In a few years I'll be able to treasure everything I was blessed to experience. I've been lucky enough to see what few people haven't. about all the shopping, I think its good we just went there and gobbled up everything because there's no other place to buy that stuff, but this goes directly to the people. We're buying their culture and in some way support them. Finishing it off there and summarize the whole experience, it was perfect. By the end of this trip, I'll get everyone's insight.

Alleluia: Us going to the center in cotabato was an important thing because it showed how these products are valuable to other people. It speaks to the desirability of the craft.

Ryan: throughout this whole tribal tour, I was in search of spiritual epiphanies to reinforce who I am and I need to find something in me, hands down, lake sebu did it for me. Just being in that place it was almost perfect despite the commercialized resort. To me, it was perfect. It was almost as if I didn't notice all the commercialized stuff. I just completely noticed it all and just admired the creation of god. Wish I got to meet more of the t'boli and more of the community. In reference to Yegas even though I didn't understand what she was saying, it was just spirituality uplifting to me. There was something about it that her voice reminds of lauryn hill my favorite singers. After we came back to the lake, and she chanted a few more times, I felt compelled to go to my cd player and list to lauryn hill unplugged (lauryn hill made that unplugged because she felt she could do her own compositions, and she felt more liberated). I shared that with Yegas and how lauryn hill is one of my inspirations, and yegas thought lauryn hill was beautiful also. Lake sebu and the whole t'boli tribe is hard to put into words. It was a spiritual epiphany for me. Kaykan jin, from the star wars, was known for being unruly, and I identify with that character, and in terms of leadership I can't really live it. lake sebu poised the question for me, Are we really living freely?" I'm just really thankful and glad that I had that epiphany.

Bernard- lake sebu. I always hear and read about it, but it's always good to actually see them in person, interact with the tboli. Like my monkey ne3cklace, how the tboli warrioirs wear it and why they wear it. I really love their music, especially their humility, like all the other tribes. It's like it takes people like us for them to realize that what they have is valuable. Lake sebu, the tboli, tita myrna, it's the epitome for me on this trip. Blown away by how myrna took the time to fix my necklace. On the trip here, looking at the landscape, now I know why the land is called people of the flooded plains. This tribal tour I'm actually living and seeing what I've given presentations about.

**Samahan Gala 2004 (30th Anniversary)**
**Dances from the Mindanao region**
**Performers: Sam, Jhoselle, Mary Grace, Mariel, Lisa**
**Dances ~ (not necessarily in order)**

1. ***Talaandig***
   Binanog: Sam (understudy ~ Mariel)
2. ***T'boli***
   Madal: Mariel (understudy ~ Mary Grace)
3. ***Tausug***
   Linggisan/ Pangalay: Mary Grace (understudy ~ Lisa)
4. ***Maguindanao***
   Asik: Lisa (understudy ~ Jhoselle)
5. ***Maranao***
   Kapa malong malong: Jhoselle (understudy ~ Sam)
6. ***Talaandig***
   Dugso: all dancers

**Rehearsal schedule**

***September 1, 2004 (Wed. 4-6pm)***
Dugso footwork combination 1-3
Review dance technique of all 5 styles
Audition & cast dances

***September 4, 2004 (Sat. 4-6pm)***
Dugso footwork combination 4-6
Review footwork combination 1-3
Work on Madal w/ Mariel and Mary Grace
Work on Kapa malong malong w/ Jhoselle and Sam
Work on Linggisan/ Pangalay w/ Mary Grace (no Lisa)

***September 5, 2004 (Sun. 7-9pm)***
Entire Samahan company rehearsal

***September 8, 2004 (Wed. 4-6pm)***
Dugso footwork combination 7-9
Review footwork combination 1-6
Work on Asik w/ Lisa and Jhoselle
Work on Binanog w/ Sam and Mariel
Review Madal and Kapa malong malong & Linggisan/ Pangalay

***Septmeber 11, 2004 (Sat. 4-6pm)***
Drill Dugso
Review: Asik, Binanog, Madal, Kapa malong malong & Linggisan/ Pangalay
Add musicians
Add entrance to dance medley ("water & land" cloth)
Add two dance "helpers" to manipulate cloth

***September 12, 2004 (Sun. 7-9pm)***
Entire Samahan company rehearsal

***September 15, 2004 (Wed. 4-6pm)***
Clean and finish

In July of 2004

Traveled to Mindanao this past July
(This past summer) on a tribal tour
we went w/ 10 other people affiliated
w/ the Kwanis org. based in S.F.
we did a field study
we studied music & dances ~~of the~~ in the
Southern Philippines

regardless of the misg & apprehension
of our families & our loved ones
12 of us took the chance of a lifetime
to live alongside, observed & even
participate in indigenous rituals

this was indeed an enriching experience

& I encourage everyone to seize
the opportunity when it presents itself

The spirit of the Philippin people
shine through on cultural dances
& w/ respect to the people we
befriended
& the land that inspired these following
dances I am honored to introduce

medley of dances from the various regions
we traveled to
a small yet significant look into the
traditions of the Mindanaoan Culture

SURF - funding

14127

Author: Michelle A. Camaya

Mentor: Nancy Ruyter

Title: Mindanao Medley

The music, dances and costumes presented in "Mindanao Medley" are culled from a month-long (July 2004) tribal tour of Mindanao (southern Philippines). The tour was organized by the Kularts organization, located in San Francisco, CA, with a mission to preserve the spirit and integrity of ancient Pilipino art forms and to nurture the artistic development of Pilipino American artists. Partially funded by UCI's Summer Undergraduate Research Program, the field study involved observing indigenous rituals and participating in artistic activities of Mindanaoan ethnic tribes. "Mindanao Medley" is comprised of three distinct dance styles located on the island of Mindanao. Michelle Camaya (choreographer) and Bernard Ellorin (director of the Pakaraguian Kulintang Music Ensemble) researched various tribes during an intensive music and dance camp at Mindanao State University; they also had the privilege of traveling to five tribal locales to explore the spirit of the Mindanaoan people. The projected images complement the Pakaraguian Kulintang Music Ensemble — expressing themselves in context with the people and sights of Mindanao. This piece is a small, yet significant, look into the traditions of the Mindanaoan culture. We hope to transport you to the rich culture of the Philippines.

# MICHELLE CAMAYA

Contact # (619) 788-3600
University of California, Irvine: Bachelor of the Arts in Dance (2004)
Certified Bikram yoga instructor (2001)

## FILM

| | | |
|---|---|---|
| Memoirs of a Geisha | Spring Dancer | Sony Pictures (Director: Rob Marshall) |

## NATIONAL TOURS

| | | |
|---|---|---|
| The Lion King | Ensemble | Disney/ B.V. Theatricals |
| Swing! | Principal Artist swing | Richard Frankel Productions |
| Fame, The musical | Ensemble | Martini Entertainment |
| | Lambchops US (performed) | |

## TELEVISION / VIDEO

| | | |
|---|---|---|
| Sara Lynn | Hip Hop | No Limit/ Priority Records |
| Keith Sweat/ Lil Mo | Hip Hop | Raven Knight Productions |
| Crystal "Playa No More" | Hip Hop | Virgin (Director: Hype Williams) |
| Sisqo's Shakedown | Featured dancer/ comp winner | MTV |
| Pink "Most Girls" | Hip Hop | M. Productions (video reel) |
| Sara B | Hip Hop | Pursuit Entertainment |
| Ohio Star Ball | Argentine Tango exhibition | PBS |
| Dance with Joy | Latin Ballroom | Cox Cable |

## BALLROOM COMPETITIONS

Ohio Star Ball
Holiday Dance Classic
San Diego Dancesport
Southwest Regional Dance Tournament

## DANCE

| | | |
|---|---|---|
| L.L. Cool J (Opening Act) | Hip Hop | Trinity Productions |
| Dirty Dancing | Ballroom | Live Entertainment |
| Ulysses Dove: Vespers | Modern/ Soloist | U.C. Irvine |

## OPERA

| | | |
|---|---|---|
| Madame Butterfly | Supernumerary | Opera Pacific |
| Emperor's New Clothes | Choreographer | Opera Pacific – Opera Camp |

## TRAINING

**Latin Ballroom:** Mary Murphy, Philip Gott, Daniel Vasco, Rick Valenzuela, Melanie LaPatin & Tony Meredith
**Lindy Hop (aerials):** Ryan & Jenny Francois, Bernard of Hollywood
**Argentine Tango:** Lowell Gosser
**Theater Arts:** Steven Blake, Oscar Ortega
**Hip Hop/ Breakdancing:** Culture Shock San Diego & Los Angeles, U.C. Irvine Kaba Modern, Andre Fuentes
**Modern:** Donald McKayle, Gina Angelique, Jean Isaacs, Bill Conrow
**Ballet:** David Alan, Larry Rosenburg, Diane Diefenderfer, Kathryn Irey, Sondra James
**Jazz:** Desiree Robbins, Bernard Johnson, Gus Giordano, Hinton Battle, Clifford Breland, Donald Robinson
**Hula/ Tahitian:** Theresa Maigue, Leanne Monzon
**Tap:** Donald Robinson, Tessandra Chavez
**Philippine Folk Dance:** Dr. Lolita Carter, Ruby Chiong, George Ragaza, Ramon Obusan
**Voice:** Norm Boaz, Louie Reyes

## Biographies of Relevant Artistic Personnel:

A) **Bernard Ellorin** is the director of the Samahan Kulintang Ensemble and its principal Kulintang player. He graduated cum laude in 2003 from UC Los Angeles with the degree of Bachelor of Arts in Ethnomusicology. At the age of twelve, he has started to learn how to play Kulintang from the Kulintang Master, Danongan Kalanduyan, a National Heritage Fellowship awardee of National Endowment for the Arts. Since then he has mastered playing several authentic Kulintang music and has been teaching other musicians of Samahan. To enhance his proficiency in the indigenous music of the southern Philippines, he has participated a couple of times, 2003 and 2004, in the field study tour of the tribal communities of Mindanao. In the fall of 2004, he enrolled in various Philippine music classes at the University of Philippine College of Music. Bernard has also been invited by Kulintang Master, Kalanduyan to be guest performer in his recent CD of Kulintang music and in his performance at the San Francisco State University in 2004.

B) The **Pakaraguian Kulintang Ensemble** of Southern California performs traditional Mindanao kulintang music and dances from the Maranao, Maguindanao, and Tausug tribes. Pakaraguian is the Maguindanao word for a celebration of music and dance. The Kulintang ensemble has been playing the background music for the Samahan dance company's Southern Mindanao ethnic dances. The ensemble has also been invited to play at various school campuses and cultural events. Kulintang music is celebratory music that brings people together in Mindanao. It is played during weddings, as form of communication, social gatherings, recreation and to drive away evil spirits. Now it is a symbol of Filipino-American ethnic identity in the US because it is an indigenous Philippine art form.

C) **Kularts** is a Bay Area community-based arts organization whose mission is to inform and expand the understanding of American Pilipino culture through the works that address contemporary issues in our community; preserve the spirit and integrity of ancient Pilipino art forms; and to nurture the artistic development of Pilipino American artists.
For the past 19 years, Kularts has fostered Pilipino American artists, facilitated local and international collaborations; designed and implemented educational outreach programs for elementary through college age students; and led cultural tours to the Philippines.

D) **Samahan Filipino American Performing Arts and Education Center**
(bio is attached)

## Artist Biography: Michelle Camaya

I am an artist. Before I had even reached the age to articulate my mind, my body had already begun to express itself. With the encouragement of my mother, I began dance lessons. My passion and enthusiasm for dance led me to the disciplines of ballet, jazz, Philippine folk dance, hula, modern, hip-hop, Lindy hop, ballroom and theater arts. I have been committed to sharing my craft with the community by teaching at establishments like **California Wow** in Bangkok, Thailand, **St. Joseph Ballet** and **Opera Pacific** in Santa Ana, **Samahan Philippine American Performing Arts and Education Center**, **The Body Arts Center** and the local **YMCA** in San Diego, California.

My dedication to the performing arts has allowed me to learn and work with some of the best in the industry, allowing me to act, sing and dance in the Broadway touring productions of **Swing!** and **The Lion King** and the off-Broadway musical, **Fame**. I am a proud member of the non-profit hip hop dance troupe, **Culture Shock Los Angeles** and am also anticipating the release of the film version of **"Memoirs of a Geisha"**, directed by Rob Marshall (Chicago) wherein I performed as a spring dancer. My life experiences have made me realize the importance of a higher education. I am a proud recipient of the *Carol McGahan Dance Scholarship* and have completed my Bachelor of Arts degree from the University of California, Irvine. I was a two year member of **Donald McKayle's** (artistic director of the Dance Department) **Etude Ensemble**, which has performed annually at the *International Association of Blacks in Dance Conference*.

My choreographic skills have been honed over a period of 10 years. I had my first taste of choreographing through my local dance studio (*The Body Arts Center*) with hula, ballet, jazz and Philippine folk dance. I gained more insight into the construction of

dances through academic and hands on projects during my college years and have choreographed for *Kababayan's* (U.C. Irvine's Filipino Club) successful annual Philippine Cultural Night. With a developed sense of choreographing, I was given the opportunity to stage refreshing dances with the San Diego folk dance troupe I had been dancing with for over 19 years. I had begun as an eager tenderfoot and progressed to be a contributing choreographer for *Samahan Philippine Dance Company's* yearly gala.

I have been an avid student of cultural dance and decided to increase my education with Philippine cultural arts by taking a month long immersion into the tribal communities of the southern Philippines (Mindanao) last July, 2004. This field study was partially funded by the *University of California, Irvine's*, **Summer Undergraduate Research Program** (SURP). During this trip I researched music and dances from Mindanao and extended my vocabulary as a folk dancer/choreographer and gained a new appreciation for Philippine arts and culture.

Invited to stage an artistic production of my research during *Samahan Philippine Dance Company's* thirtieth anniversary gala (September 2004), I decided compose a **"Mindanao Medley"** comprised of the five distinct styles of dance located on the island of Mindanao. Inspired by a multi-media dance I did during my last quarter in college, I incorporated projected images onto the backdrop of the stage. This complemented the dancers with images from the area in which each dance derived. Since its premier, "Mindanao Medley" has been performed at *San Diego State University* during a Philippine-American high school conference (December 2004). This coming May 2005, I am to present my research and dance project at the *University of California, Irvine's* research symposium.

7.2.04

Dan: great day. The interaction from what I can tell out in the gym, thought the chemistry was great. The teachers were patient. I did get surprised at the last minute that we performed. Thought we were performing in 9 days. Busy taking pictures fooling around. My only concern is that sooner or later my body is going to break down and people breaking down physically. Looking forward to the nap. Thought it was a great day overall. Very intense and productive . good vibes with us and the msu students. Its going to be tough for all of us when we leave this place. There was a time when babu was doing a lecture you (Neal) shouldn't give up when she's taking a lecture.

Ryan: I was really vibing off of the choreographers that were teaching us. They were very patient. I kept getting from them that I learn fast, but I felt I was learning slow, so I was a bit intimidated because the teachers have been doing this for seven to eight years. Also concerned about the rest factor. During the basic conversation, I was already beginning to dose off and it was still early. One thing that I thought was really interesting was when they were teaching us the war dance. They said it was very energy consuming. They way they were teaching it was they were making it harder than it really was. Didn't want to be the one that says "I know I know. " I dunno maybe just me.

Mitchell: the beginning was kind of slow. I liked dr. nancy nainombaya discussions on what the maranao go through and their issues. Had a lot questions but didn't know how to rephrase them. Probably going to talk to them tomorrow but she might be busy. Speakers like those I wish they had hand outs. The cool thing about the kulintang workshop was before that jaya originally said he to play slowly but we said for learning purposes can you play it slowly so he started breaking it into sections. Music workshop was cool and he was there to facilitate and he wanted to know what we wanted to learn. The dancing was cool. I'm not tired because I'm used to lack of sleep. I was just laughing at how the lady said the maranao words. Tell these artist this may be an efficient way to teach it before teaching us.

Mia: I 'm overwhelmed by today in a good way. It was a great experience. A few of the things I liked in terms of some things that stuck out was sining kamboyoka being around that many people and they were all eager to share something. There was a lot of interaction. During the dance I had 3 different teachers, so it was good interaction. I enjoyed professor nancy's sharing because she spoke from the heart. It was really real to me. Like what mitch was saying, with babu, it was hard for me to follow. Some of the same things were covered twice. It wasn't that big of a deal but I got more out of nancy's in terms of her own personal perspectives. Just hearing it from her made a difference. The performance was a very big surprise, but I thought it was great with the limited time but it helped us figured it out really fast. We know an hour in advanced and that made me think immediately and it gave me a good work out. I'm getting a little bit antsy to see outside the university. That something I'm feeling right now. I especially want to see marawi. I'm really glad we're ending at 9pm. I'm sure that's open for us but its better to be getting to bed by 10pm. If there are as many instructors around, I think we benefited from that.

**Research Proposal**

My objective is to expand my education with Philippine cultural arts through the field study tour Kularts has organized with the Cultural Affairs Department of the Mindanao State University. The Philippine Tribal Tour of 2004 has created an opportunity for me to learn more about my cultural traditions through direct interaction with tribal communities of the Southern Philippines. I hope to gain support and funding in my efforts to enrich my education on Philippine cultural arts.

Kularts, is a Bay Area community-based arts organization whose mission is to inform and expand the understanding of American Pilipino culture through works that address contemporary issues in our community; to preserve the spirit and integrity of ancient Pilipino art forms; and to nurture the artistic development of Pilipino American artists.

For the past 19 years, we have fostered Pilipino American artists; facilitated local and international collaborations; designed and implemented educational outreach programs for elementary through college age students; and led cultural tours to the Philippines.

[Excerpt taken from www.kularts.org]

For the past three years and held during the month of July, Kularts has successfully established a cultural exchange to allow participants such as myself to experience a hands-on approach to traditional music and dances of the Southern Philippines. The Tribal Tour is comprised of two parts: the first portion encompasses an intensive music and dance camp which will be conducted by master Mindanaon artists from several tribes. There is a prerequisite of 1-2 years of musical or dance training. Portion two of the tribal tour is an itinerary wherein I will travel to various parts of the Southern Philippines to observe and be involved in traditional rituals and community gatherings. The group will also participate in lectures about the current indigenous social and political struggles.

I have strong interest and enthusiasm for involving myself with the Tribal Tour because of my passion for dance and desire to support the mission of Kularts. I would engage myself in dialogues between the two existing groups of tourists and local artists during the proposed Tribal Tour. Furthermore, I intend on sharing my research findings with the University of California, Irvine and my community.

I have been invited to stage an artistic production of my research in *Samahan Philippine Dance Company's* thirtieth year anniversary gala in September 2004. This San Diego based non-profit organization promotes community awareness and understanding of Philippine culture through the performing arts. I have dedicated eighteen years to Philippine folk dance training from this dance company. *Samahan's* founder and director, Dr. Lolita Carter, continually encourages me to develop as a versatile artist. As I journey throughout the Southern Philippines and gather research, I will be able me to return home and teach company members the aesthetic qualities of traditional dances and impart fundamental history as well.

I am of Filipino descent and a part of a growing number who are hungry to gain insight into our cultural traditions. The opportunity to travel to the primary source where countless traditional dances derived would complement my classroom and dance education here in the United States diaspora. The Tribal Tour is significant in my pursuit to further my knowledge of Philippine culture. The impact of my progressive research would be a thought-provoking experience.

My research would embody the use of several techniques in researching dance. An anthropological study would provide information on the context of a dance within its given culture or social group; a psychological study would explore the motivations and

values of particular dance; a sociological study would consider the age, class, gender and economic factors; a kinesiological study would focus primarily on the physical performance. With the help and guidance of my faculty-mentor, I plan to cultivate a mixture of questions geared towards the local artists.

During the Tribal Tour, I will take footage of invaluable experiences. The use of a video camera can add to the survival of a dance. My goal is to share what I've learned during the music and dance intensives. I would also like to write an article about my Philippine Tribal Tour experience, to hopefully be published. I aim to motivate more students to research and explore the dynamic world around them. This cultural exchange could not have presented itself at a better time in my life. The support and funding of SURP would give me the opportunity of a lifetime.

## TIMELINE

**Spring Quarter 2004**

– continue discussing and expanding my ideas with my faculty-mentor in regards to creating a well-rounded questionnaire to present to tribal artists, participants, organizers, community leaders, etc.

- connect with Samahan Philippine Dance Company in San Diego to inform them of my plans with the Tribal Tour. I would like to get feedback from the dance company's Director (Dr. Lolita Carter) and Artistic Director (Ruby Chiong) as to what to be mindful of during my travels and research.

**Summer 2004**

- July 1-26 Travel to Mindanao, Philippines with the Kularts organization and

fully engage myself in the Tribal Tour (ethnographic research: recording, participating, etc.)

- August/ September: I will conduct rehearsals with the *Samahan Philippine Dance Company* and stage a full production based on my research in the Southern Philippines, to be performed in San Diego during its thirtieth anniversary gala.

**Fall Quarter 2004**

-meet with my faculty-mentor to discuss research discoveries and how to present it during the UROP/ SURP symposium

- continue teaching learned dances to community (dance companies, school clubs)

**Personal Statement**

I am a dancer. Before I had even reached the age to articulate my mind, my body had already begun to express itself. My passion and enthusiasm for dance led me to the disciplines of ballet, jazz, Philippine folk dance, hula, modern, hip-hop, Lindy hop, ballroom and theater arts. I have been committed to sharing my craft with the community by teaching at establishments such as ***St. Joseph Ballet*** in Santa Ana and ***Samahan Philippine American Performing Arts and Education Center*** in San Diego, California.

My perseverance to learn and work with the very best in the performing industry gave me the opportunity to sing and dance in the Broadway touring productions of ***Swing!*** and ***The Lion King*** and the off-Broadway musical, ***Fame***. My life experiences have made me realized the importance of a higher education, which led me to pursue my Bachelor of Arts degree in Dance from the University of California, Irvine. I consistently participate in artistic projects such faculty choreographed dance concerts as well as undergraduate and graduate dances. I was a member of Donald McKayle's (artistic director of the Dance Department) ***Etude Ensemble***, for over two years and have also been a choreographer and dancer for Kababayan's (Filipino Club) successful annual ***Philippine Culture Night*** (PCN).

I have eighteen years of training in Philippine folk dance with the San Diego based *Samahan Philippine Dance Company*. I have developed from an eager tenderfoot to a contributing choreographer. I have been an avid student of cultural dance and hope to continue enriching my knowledge with the support of research programs such as SURP. Research conducted during the proposed Tribal Tour propagates the essentials of traditional dance movement. I would like to add to my traditional dance movement

vocabulary by traveling to the Southern Philippines under the guidance of the Kularts organization. To be immersed within tribal communities would be an invaluable experience.

In January of this year, I learned and performed a dance called *Paunjalay*, which is a prenuptial dance derived from the *Yakan* tribe of the Southern Philippines. I was inspired to pursue *Paunjalay's* primary origins as I performed the dance at the ***All Nations*** [an annual concert showcasing traditional dances from all over the world] dance concert at the University of California, San Diego. I would like to continue my evolution as a resourceful individual through continued study of dance, academics and cultural traditions.

My future career goal is to be the director of a cultural dance company. I enjoy working with the youthful and conscious minds of today. As time progresses, I realize that cultural arts plays a vital role in society, for it represents creativity and tradition. I am a product of the arts and have gained so many positive memories from hard work. I hope to inspire people to transcend their limitations through my personal experience. I am at an ideal place wherein I am presented an educational experience inclusive of my culture. I have learned not to let a precious opportunity pass me by. With the support and funding of SURP, I will be able to broaden my horizons and discover more of the world and myself.

$20,~~000~~ OF $~~800~~ 61,000,~~000~~ = ?%

20 = ?% of 61,000

20

# Philippine Tribal Tour 2004 video footage

## TAPE 2 (original erased)

*July 24: Matanao (B'laan)*

Introduction of tribal tour participants to Datu Tony

Thanksgiving ritual

"Christmas tree-like" w/ shrimps, fish, rice

*foot massage*

*Gayle Marie (young dancer girl)*

Shaman & ladies: prayer & song before eating

*(Original footage) Mindanao State University*

*Maranao - Kapa malong malong (Sining Kamabayoka Ensemble)* & performed by T.T. women (malong)

Informal dance performance by tribal tour men

*rain at hostel*

*Professor Nancy lecture – Muslim culture*

*Singkil lesson and performance*

*Sagayan performance – Neil, Henry, Ryan*

*Kulingtang sharing – Boomer and musicians*

*Language lesson with Tita Betty (sakun si …)*

*July 3:*

*Faisal lecture*

*Maguindanao – Kapa malong malong performed by Noraisa*

*Musicians – flute, kutiyapi, kulingtang*

## Tape 3

*July 3: Mindanao State University*

*Kulingtang performance w/ Teng & Co.*

*Selling of malongs at hostel*

*Kulingtang performance w/ Datuan & Bapa*

*warm up with Manai*

*Sagayan workshop w/ Faisal*

Informal sharing of Sagayan by Faisal

*Black out during kappa malong malong*

*Didn't tape self dancing malong – get footage!*

*Men's malong*

*Tito Dan and Boomer play instruments (flute & kutiyapi)*

*Informal interview with Boomer, Mitch, Faisal and Bapa*

*July 4:*
*Commentating & morning music playing*
*Tuyok song by Carlo*

## Tape 4

*July 4: Mindanao State University*
*Saki Nur Ayin Delasas lecture – Sama/ Tawi-Tawi*
*Righting wrong discussion*
*Pangalay & Linggisan performed by Nur Ayin (also with castanets)*
*Tauti occupational dance performed by Angel & ???*
*Taalao plays instrument*
*Pangalay performed with Michelle & Summer*
*Linggisan workshop*
*Coaching from Manai*
*Tribal tour men perform Tauti*
*Perform Pangalay again*

## Tape 5

*July 5: Hostel*
*Informal talk with Yoly*
*Faisal lecture – sultan*
*Asik performed by Sandra w/ sultan court*
*Kulingtang performance by Teng*
*July 6*
- Jeepney ride
- Turugan house in Marawi
- Tawad (bargain) at weaver shops

*Lake Lanao – Mosque*
- 2 boys boating, boy pumps water, Blue Lagoon, clothes drying on bushes, washing clothes by lake, boating, boys swimming

*Mosque*
- Singkil image by pond, lotus

*Sipa costume and demonstration*
*Market*
- Brigade of tricicads, Muslim woman, children watching,

*Mayor's office giftshop*

Hostel: "decisive men" model newly purchased malongs

*Sining Kambayoka performance & Jun lecture*

*Preprocessing onstage*

*July 7: Lanao del sur*

*Jeepney ride to Lumba Bayabao*

Traditional feast (paganao maranao) at Jay's home

Images outside

Kulingtang performance

Bamboo bridge

## Tape 6

*Sipa players w/ Professor Nancy*

Kids run across, boys playing

*Bamboo instrument*

Boys 'pogie points', swimming in lake

*July 8: Mindanao State University*

*Sister Delia lecture*

Darangen performance – chanting with fan

*Faisal sings*

Sister Delia & me

*Sama – Badjao dance w/ sword performance*

*Interview w/ Angel about dance*

*Kularts forum*

TAPE 7
July 8: Mindanao State University
*Kularts Forum continued*
July 9 : Aga Khan Museum
*Cooking class – Pagana Maranao feast - puson salad*
"Two Rivers: Mindeping A Pulangi" performance (by Teng Mangansakan
"Decisive Men" march
Hip Hop dance workshop w/ Michelle & Ryan
July 10: farewell song by S.K.E.
July 11: Talaandig ritual
*Kids singing*

TAPE 8
July 11: SUNGKO (Bukidnon)
*Talaandig chanting, crafts making, kids singing, School for Traditional Arts*
*Interaction w/ crafts makers, kids eating*
*Dugso dance & participate*
*Jam session (drumming & dancing)*
*Frog dance, warrior dance, scarf mating dance*
Inday Lourdes' home – host family
The river
Farming – pick tomatoes/ rooster
*Holfee, squash, cassava root, black pig*
Antique clothing
*Headpiece yarning, weaving, stitching*
*Michelle weaving*
Learn Dugso
*Grass dancing and jam session*
July 13: Davao – Kaliwat performance at MTS

TAPE 9
Kaliwat performance continued
July 14: "spirituality" performance at Chateau Veronica
*Creation of human myths depicted*
July 15: road trip to Magnaga Waters
July 16: trip to Kapolong (view of neighborhoods)
*Rainfall, river, people bathing*
Shaman chanting & drumming (just voice – pitch black)
July 17: 4am Michelle & tribal tour participants dance in building

Pig ritual
**No footage of dancers during the day

TAPE 10
July 17: Pig ritual continued
*Daytime in Gupitan Village with kids*
July 19: Little Boracay, Sta. Maria - breakfast
** No footage: Don Marcelino – B'laan
donation of printer from SFSU
July 21: morning waves & sunlight, image of people on bangka, coconuts
Morning at Tropicana resort (goats & birds)
General Santos – Tuna capital of the world
*Fisheries, sweeping floor, slippers walking*
Talk w/ Mercy (in room)
Sarangani volcano image
Interview w/ paper and governor (talk w/ Miguel Dominguez)
July 22: Lake Sebu – morning image of tilapia pond, roosters crowing, fisherman by lotus

TAPE 11
July 22: Lake Sebu
*Chickens on hillside, lotus, fisherman, roosters, lake*
*Wlaking footage in grass and cement stairs w/ fade out*
Bangka ride w/ T'boli performers
Footage of water by boat
Myths by tita Myrna
Music & epic chanting
Image of "leaving homeland" by bangka
Old man on edge of boat
Performance at resort site – daytime

TAPE 12
July 22: visit abaca weaver's homes – Lake Sebu
Footage of family walking away, kids w/ backpacks, clothesline
Abaca plant presented by Myrna, tinalak weaving
Kids w/ tires image
Walking footage on dirt
Carabao image, fields

**Abaca dying in boiling pot, Carlo image, pig by stream**
**Teeter totter ride w/ fellas**
**Bronze welders, cats**
**T'boli museum w/ female kulingtangist**

***Woman's earrings, Carlo w/ antique necklace***